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AUFGABEN UND BEISPIELE

FÜR DIE

HARMONIELEHRE

VON

S. JADASSOHN,

LEHRER AM KGL. CONSERVATORIUM DER MUSIK ZU LEIPZIG.

LEIPZIG

DRUCK UND VERLAG VON BREITKOPF & HÄRTEL

1891.

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1891

EXERCISES AND EXAMPLES

FOR THE

STUDY IN HARMON

APPERTAINING TO THE

MANUAL OF HARMONY

BY

JADASSOHN.

LEIPZIG

PRINTED AND PUBLISHER BY BREITKOPF & HÄRTE

1891.

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AUFGABEN UND BEISPIELE

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STUDIEN IN DER HARMONIELEHRE

MIT BEZUGNAHME AUF DES VERFASSERS

LEHRBUCH DER HARMONIE

VON

S. JADASSOHN.

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VORWORT.

Das vorliegende Heft ist als eine Ergänzung meines Lehrbuchs der Harmonie zu betrachten; es enthält eine grosse Anzahl von Aufgaben und Beispielen in allen Tonarten, — theils leichter, theils schwieriger als die im Lehrbuche gegebenen — stufenweise geordnet und derart erfunden, dass der Schüler nicht nur eine vollkommene Kenntniss aller Akkorde und praktische Übung in der Verbindung derselben, sondern auch eine **möglichst gründliche Vorbildung für die Studien im Kontrapunkte** erlangt.

Die in der zweiten Abtheilung folgenden Beispiele sind mit Bezugnahme auf die in den verschiedenen Paragraphen enthaltenen Aufgaben gearbeitet und geben dem Schüler mancherlei Winke und Fingerzeige für seine Bearbeitungen der Aufgaben. Es wird daher von grossem Vortheile sein, wenn der Schüler diese Beispiele sorgfältig analysirt, bevor er an die Ausarbeitung der betreffenden Aufgaben geht. Die Generalbassbezeichnung wie die Angabe der Stufenzahlen der Akkorde, beziehentlich der Gang der Modulation sind auf dem freigelassenen Raume über und unter dem Bass-Systeme beizufügen. Insbesondere aber werden diese Beispiele dem Schüler die bestmögliche **praktische Anleitung für die Ausbildung der Melodie im Sopran wie für die gewandte und korrekte Führung aller Stimmen** geben.

Um dem Anfänger den Überblick über die in den alten Schlüsseln geschriebenen Beispiele zu erleichtern, sind die ersten Sätzchen in doppelter Weise notirt. So mag der Schüler anfangs seine eigenen Arbeiten niederschreiben; das Lesen und Schreiben einer in vier Schlüsseln notirten Partitur wird ihm alsdann nach kurzer Zeit geläufig werden.

Leipzig, im Februar 1891.

Dr. S. Jadassohn.

PREFACE.

The present book is to be regarded as a suplement to my Manual of Harmony; it containes a great many Exercises and Examples in all keys — some easier and others more difficult than those in the Manual — so arranged and invented, that the pupil receive a perfect knowledge of all chords and practical exercises in their connection and at the same time **a thorough preparation for the studies in Counterpoint.**

The examples following in the second part are given as a guide to the exercises contained in the several paragraphs. They give many hints to the pupil as to the manner in which to solve his own exercises. It will be of great advantage to him to analyze carefully the examples here given referring to those paragraphs. The thorough-bass-figuring as well as the indication of the degree-numbers of the chords and the course of modulation must be added at the open space above and below the Bass. These examples will give the most practical instruction **for the improvement of the melody in Soprano and for the correct leading of the other voices.**

To make the survey of the examples, written in four different clefs in the manner of a score easier to the pupil the first small movements are written in different ways. The pupil in the beginning can in this manner, write his own examples; he will than soon gain a ready survey of the reading and writing of a score, written in four different clefs.

Leipzig, February 1891.

Dr. S. Jadassohn.

Erste Abtheilung. | Part first.

Aufgaben. | Exercises.

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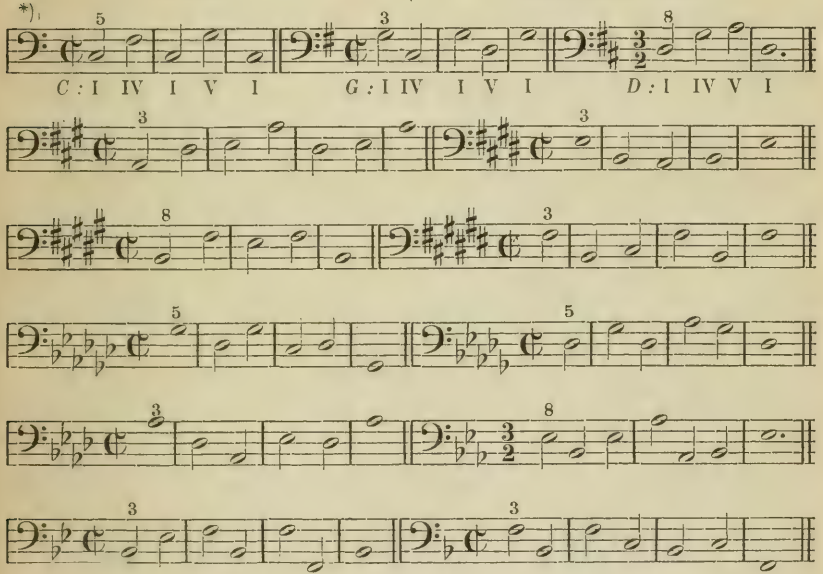
§ 1. Aufgaben für die Verbindung der Hauptdreiklänge der Tonika, Dominante und Unterdominante.

Zu 56.

§ 1. Exercises for the connection of the Primary-Triads on the Tonic, Dominant and Sub-dominant.

To the exercises 56.

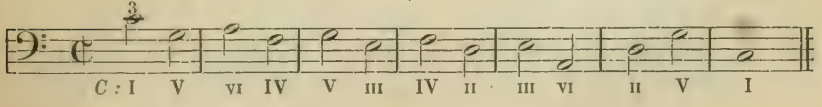


§ 2. Aufgaben für die Verbindung der Haupt- und Nebendreiklänge in Dur.

Zu 69.

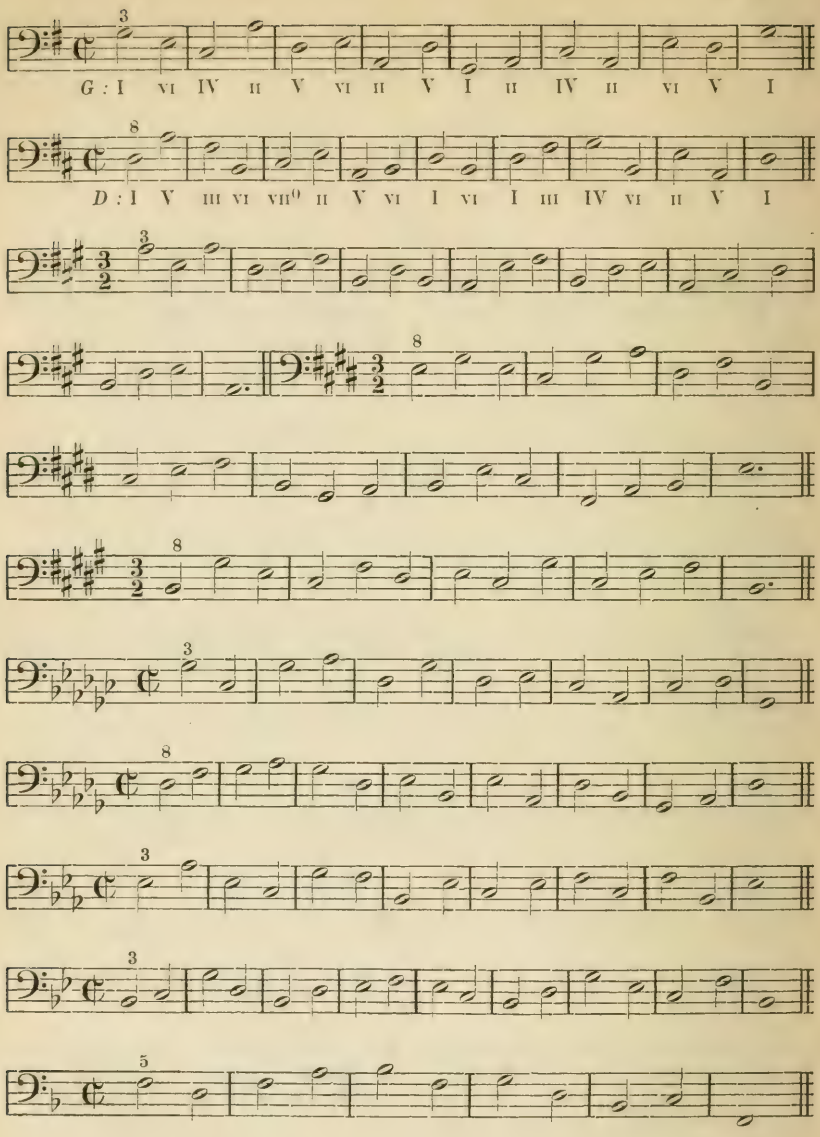
§ 2. Exercises for the connection of the Primary — and the Secondary-Triads in Major.

To the exercises 69.



*) Der Schüler soll bei allen Aufgaben die Akkorde durch römische Zahlen unter dem Basse bezeichnen, wie dies in den ersten Aufgaben gezeigt ist.

*) In all the exercises the pupil must mark the chords with Roman numerals under the Bass, as is shown in the first exercises.

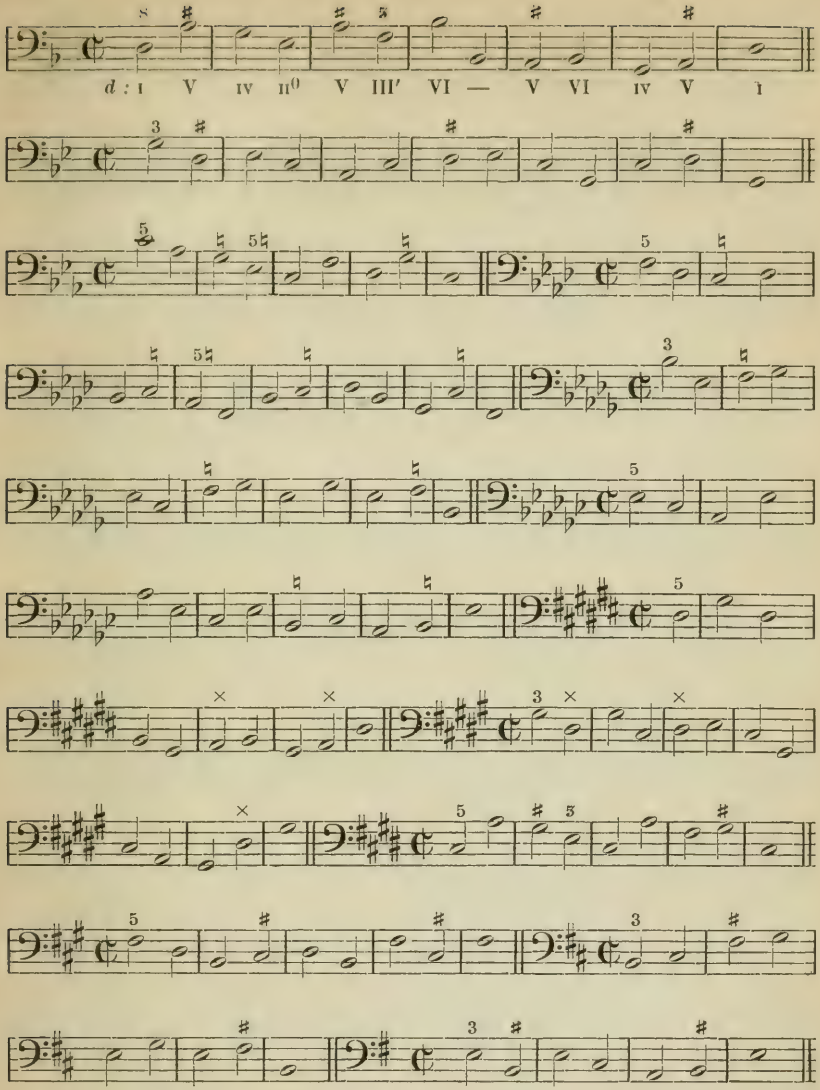


§ 3. Aufgaben für die Verbindung der Dreiklänge in Moll.

Zu 93—95.

§ 3. Exercises for the connection of the Triads in Minor.

To the exercises 93—95.

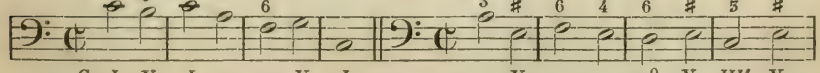


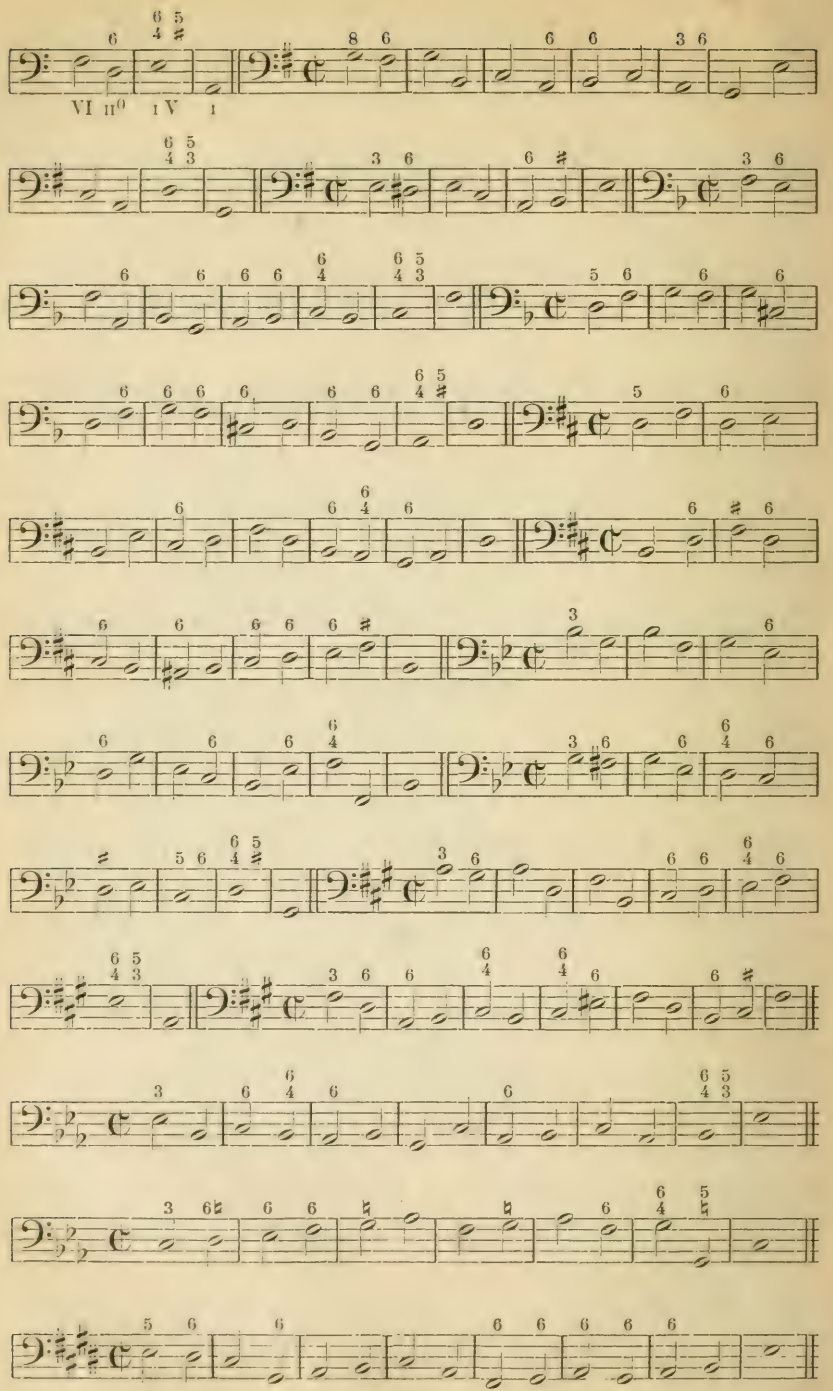
§ 4. Aufgaben für die Umkehrung der Dreiklänge.

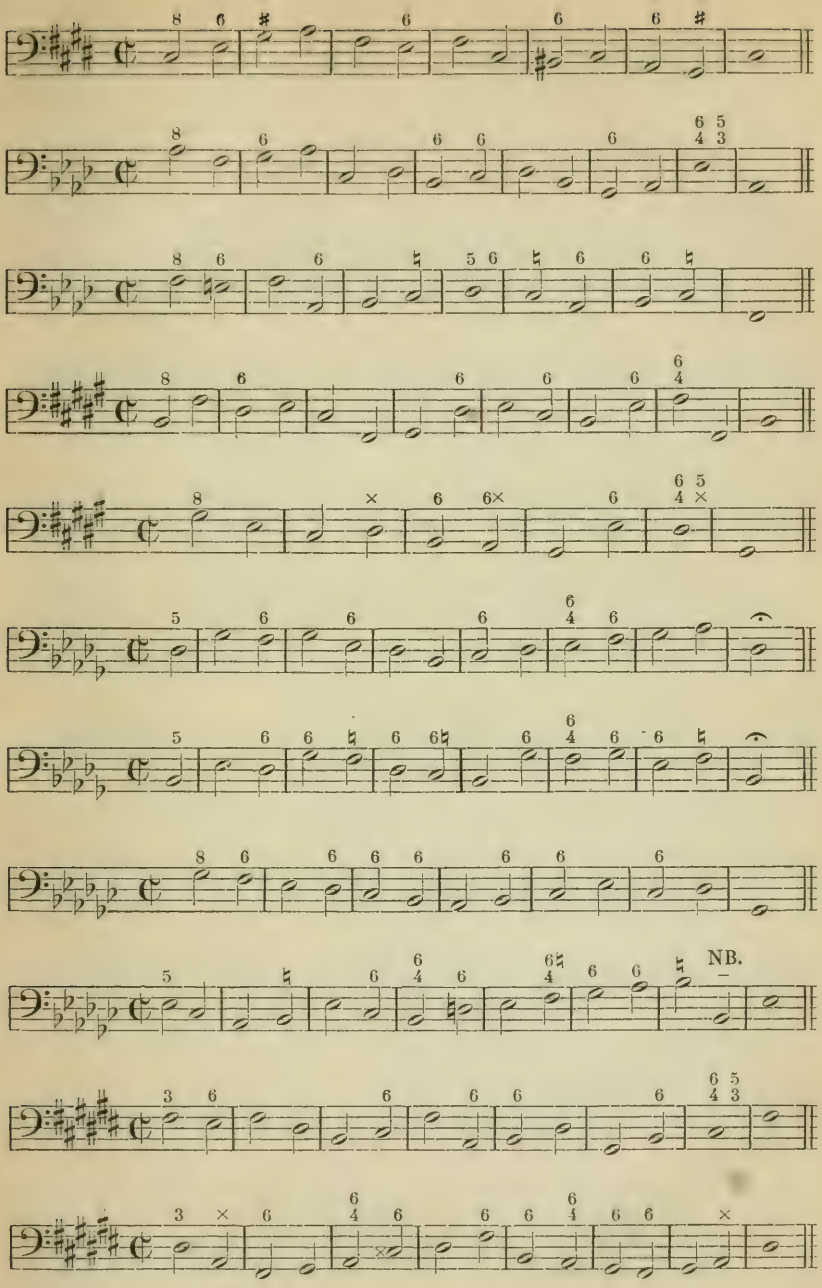
Zu 118.

§ 4. Exercises for the inversion of the Triads.

To 118.




VI II⁰ I V I



NB. Der Strich über der Note deutet die Fortdauer des Versetzungszeichens an.

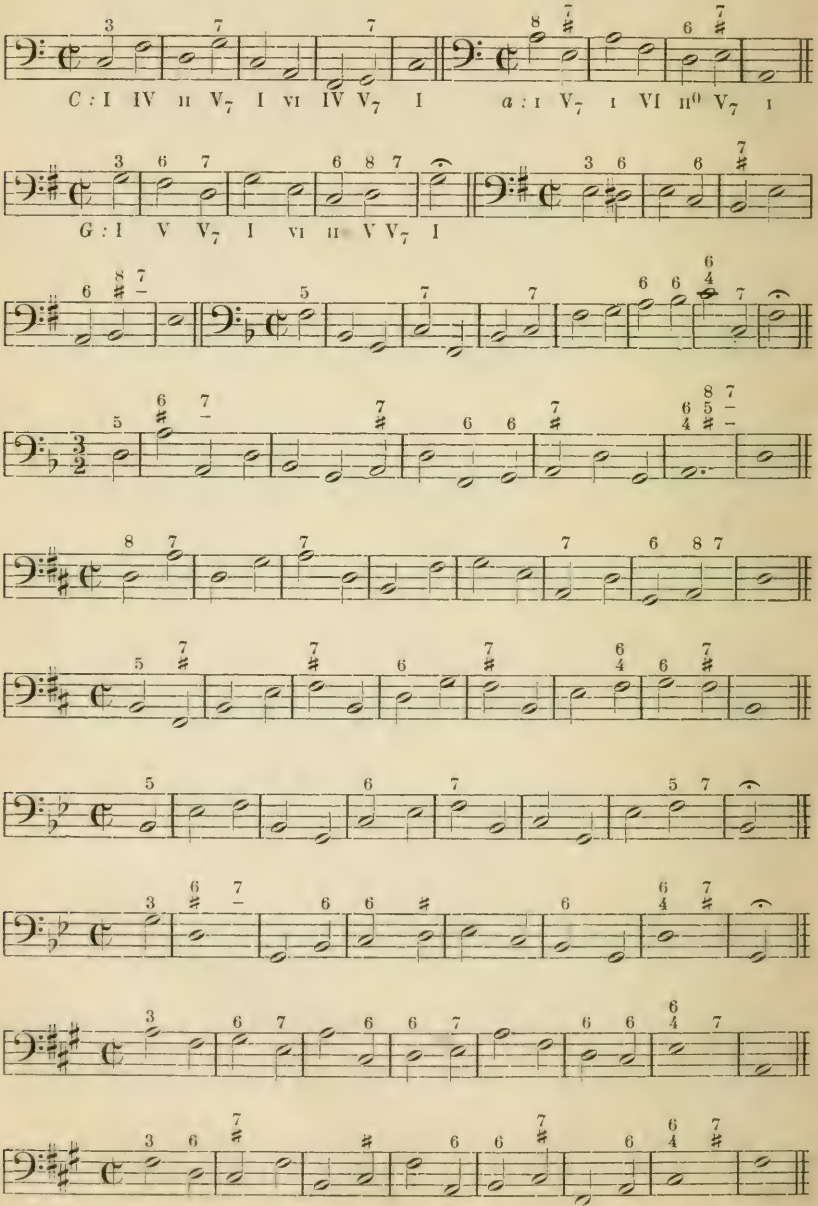
NB. The line over the bass-note indicates the continuation of the transposition sign.

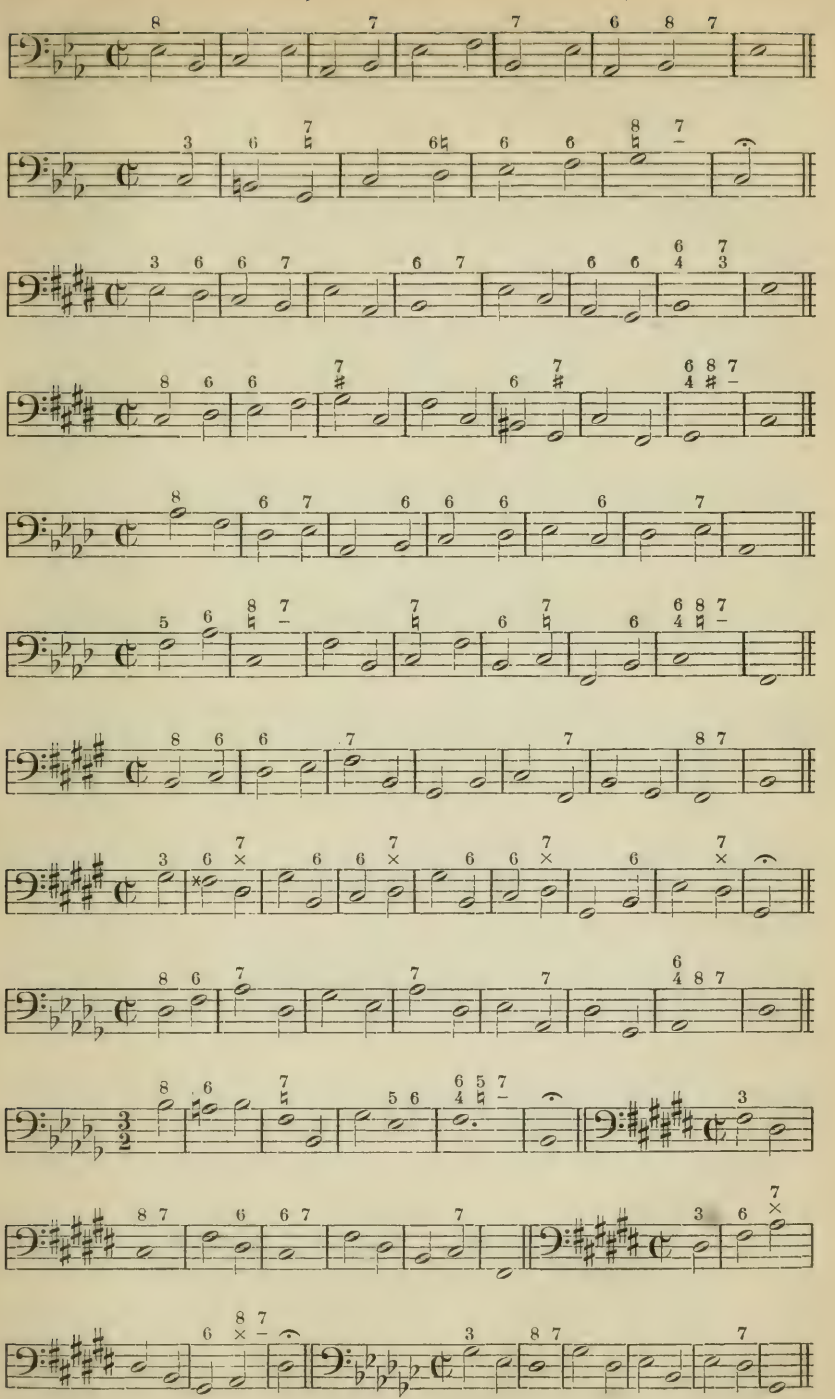
§ 5. Aufgaben für die natürliche Auflösung des Dominantseptimen-Akkordes in der Grundstellung.

Zu 137.

§ 5. Exercises for the natural resolution of the Chord of the Dominant Seventh in the Fundamental Position.

To 137.



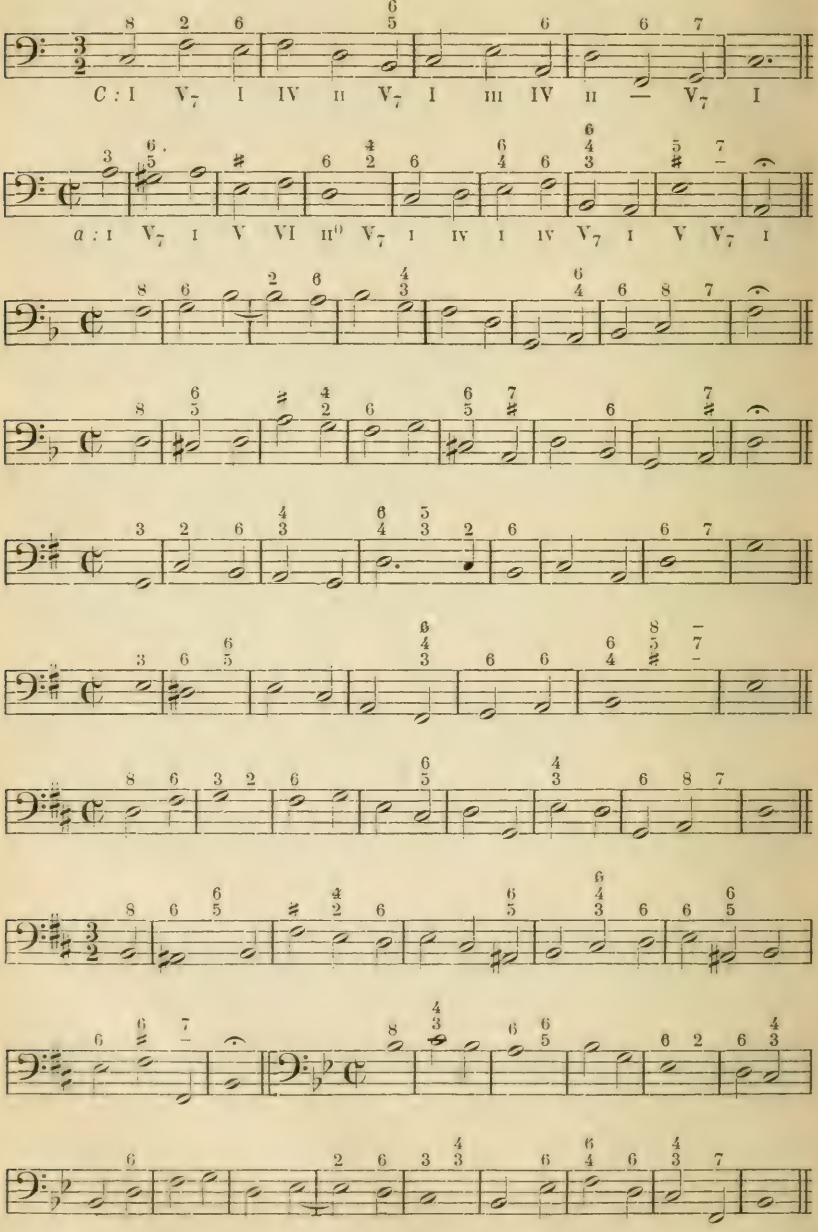


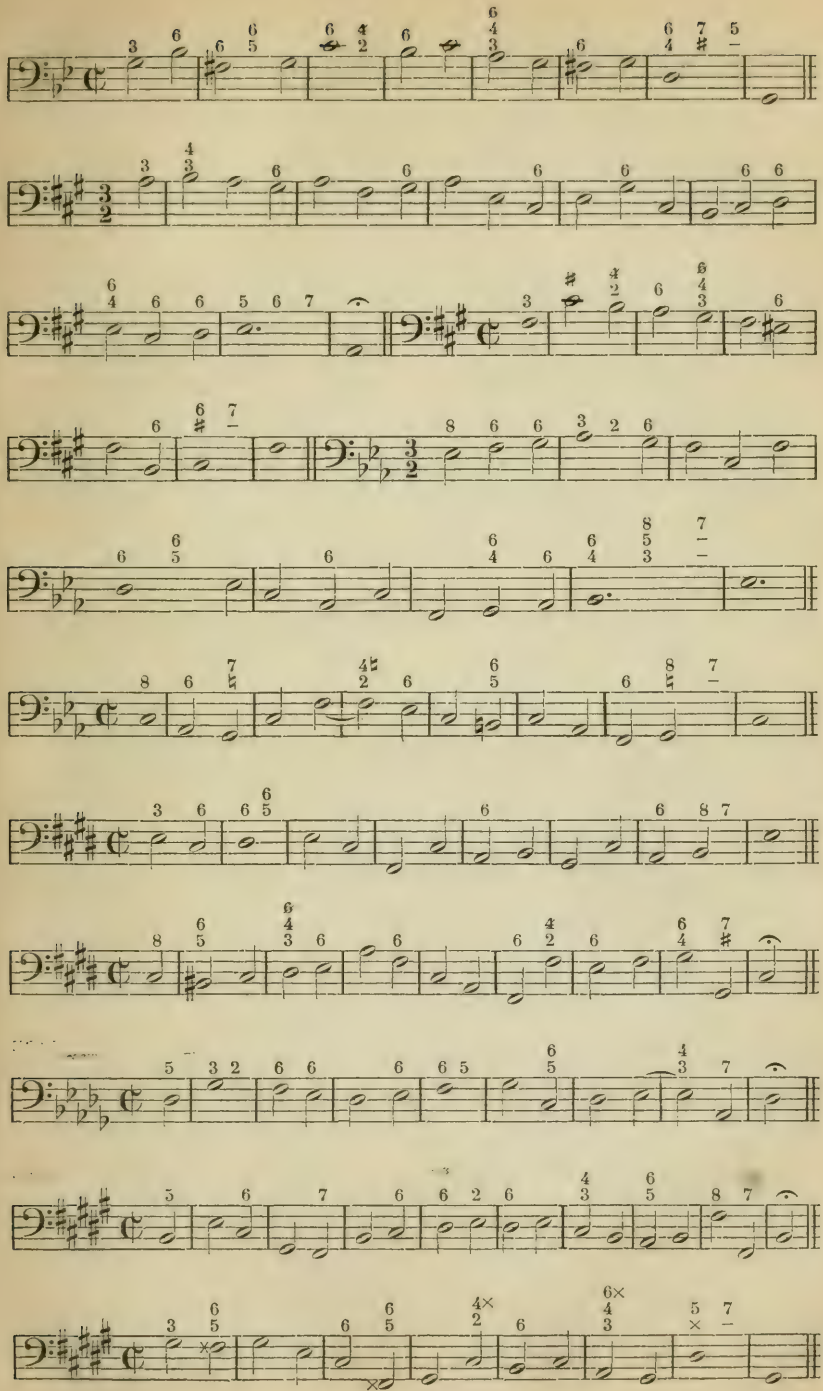
§ 6. Aufgaben für die Umkehrungen des Dominantseptimen-Akkordes und ihre natürlichen Auflösungen.

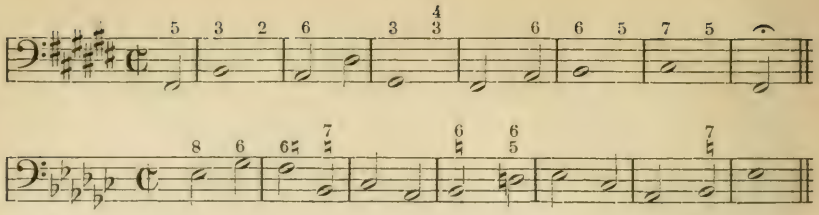
Zu 145.

§ 6. Exercises for the inversions of the Chord of the Dominant Seventh, and their Natural Resolutions.

To 145.





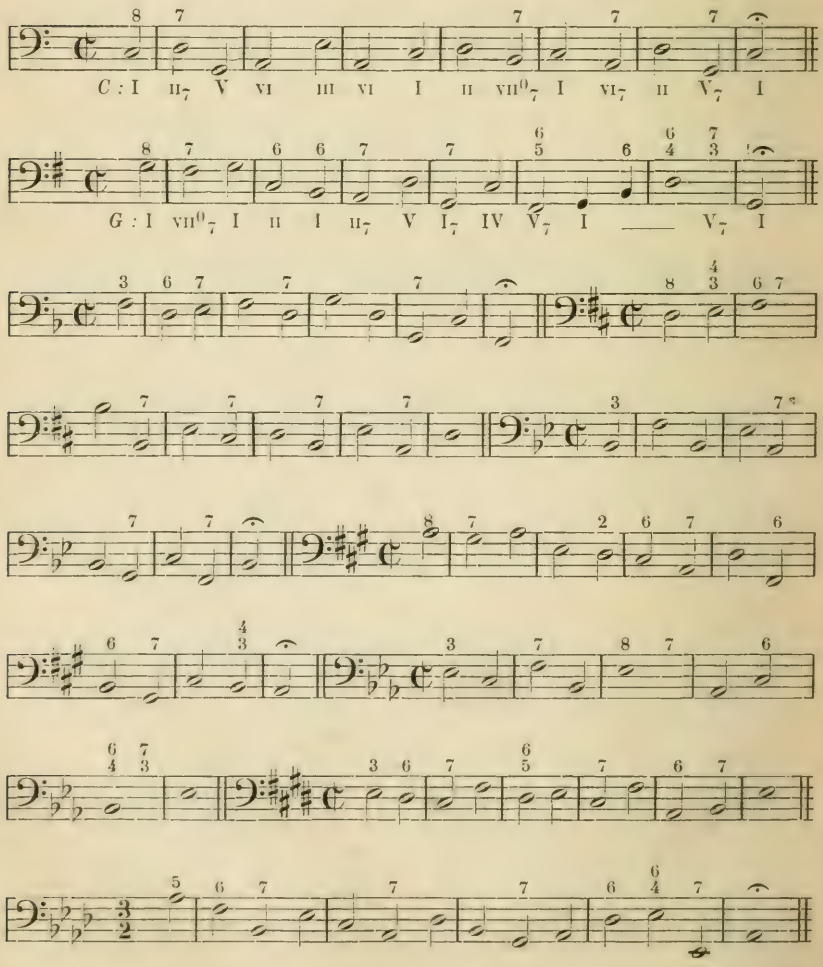


§ 7. Aufgaben für die Nebenseptimen-Akkorde der Durtonart und deren natürliche Auflösungen.

Zu 165.

§ 7. Exercises for the Secondary Chords of the Seventh in Major and their Natural Resolution.

To 165.

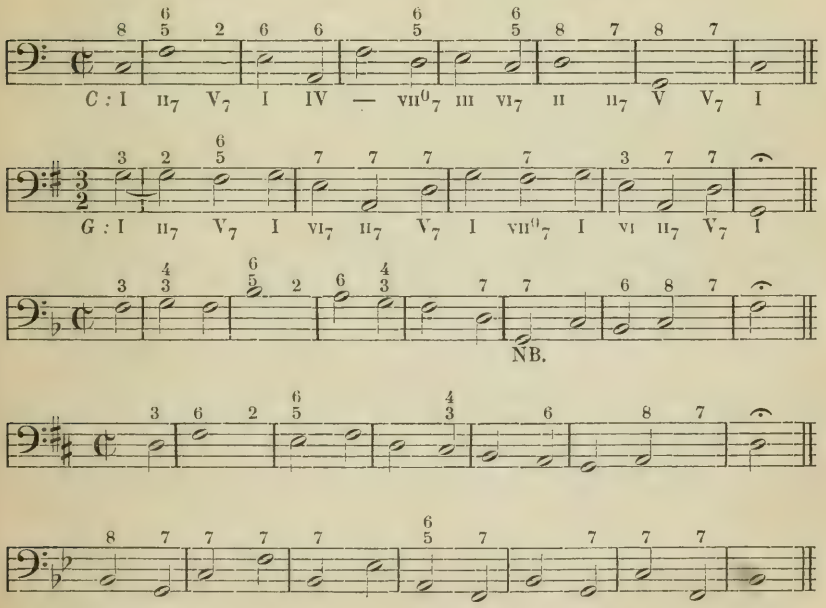


§ 8. Die Verbindung der Nebenseptimen-Akkorde in Dur in der Grundstellung und ihrer Umkehrungen untereinander.

§ 8. Exercises for the Connection with one another of the Secondary Chords of the Seventh in Major, in their Fundamental Position and in their Connections.

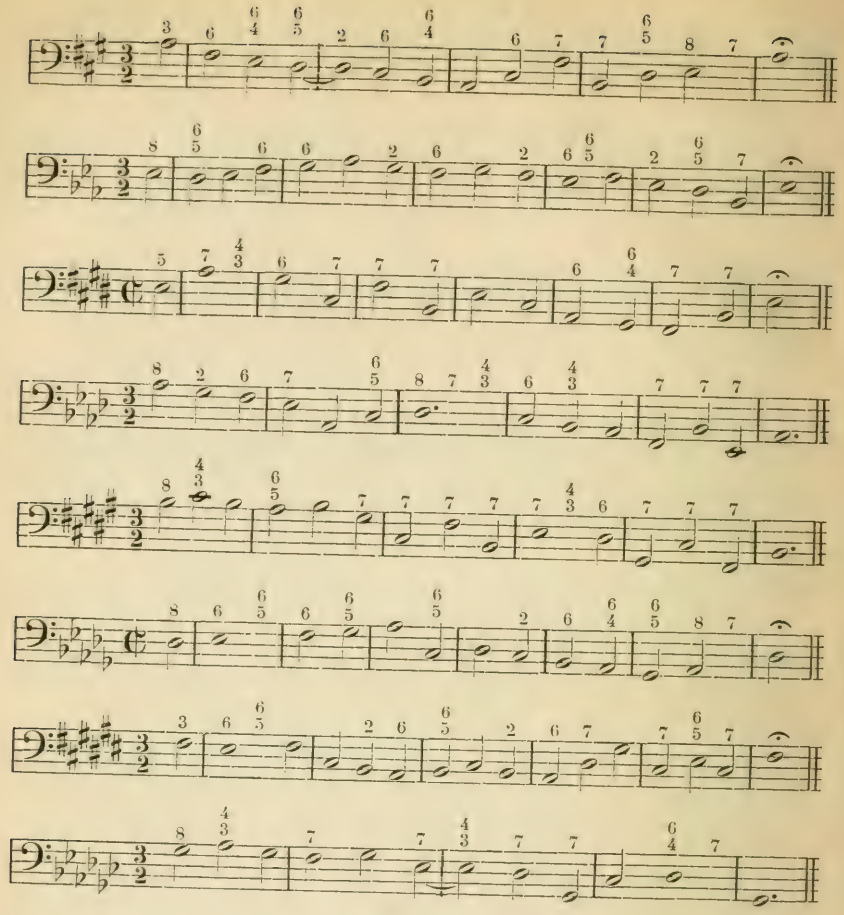
Zu 170.

To 170.



NB. Der Nebenseptimen-Akkord der zweiten Stufe kann hier ohne die Quinte mit **verdoppelter Terz** gegeben werden. Alle Nebenseptimen-Akkorde ertragen die Verdoppelung der Terz in der Grundstellung.

NB. The Secondary Chord of the second degree might be given here without the fifth and with **doubled third.** This might be done in all Secondary Chords of the Seventh in the Fundamental Position.

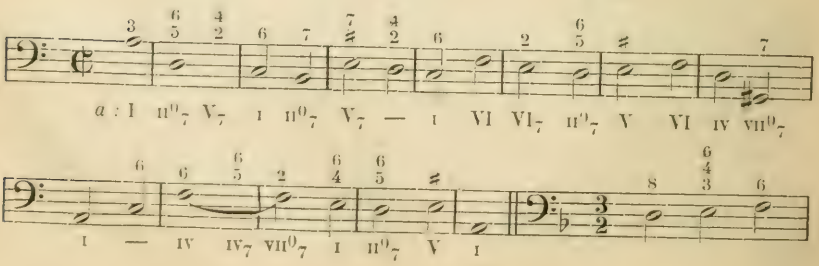


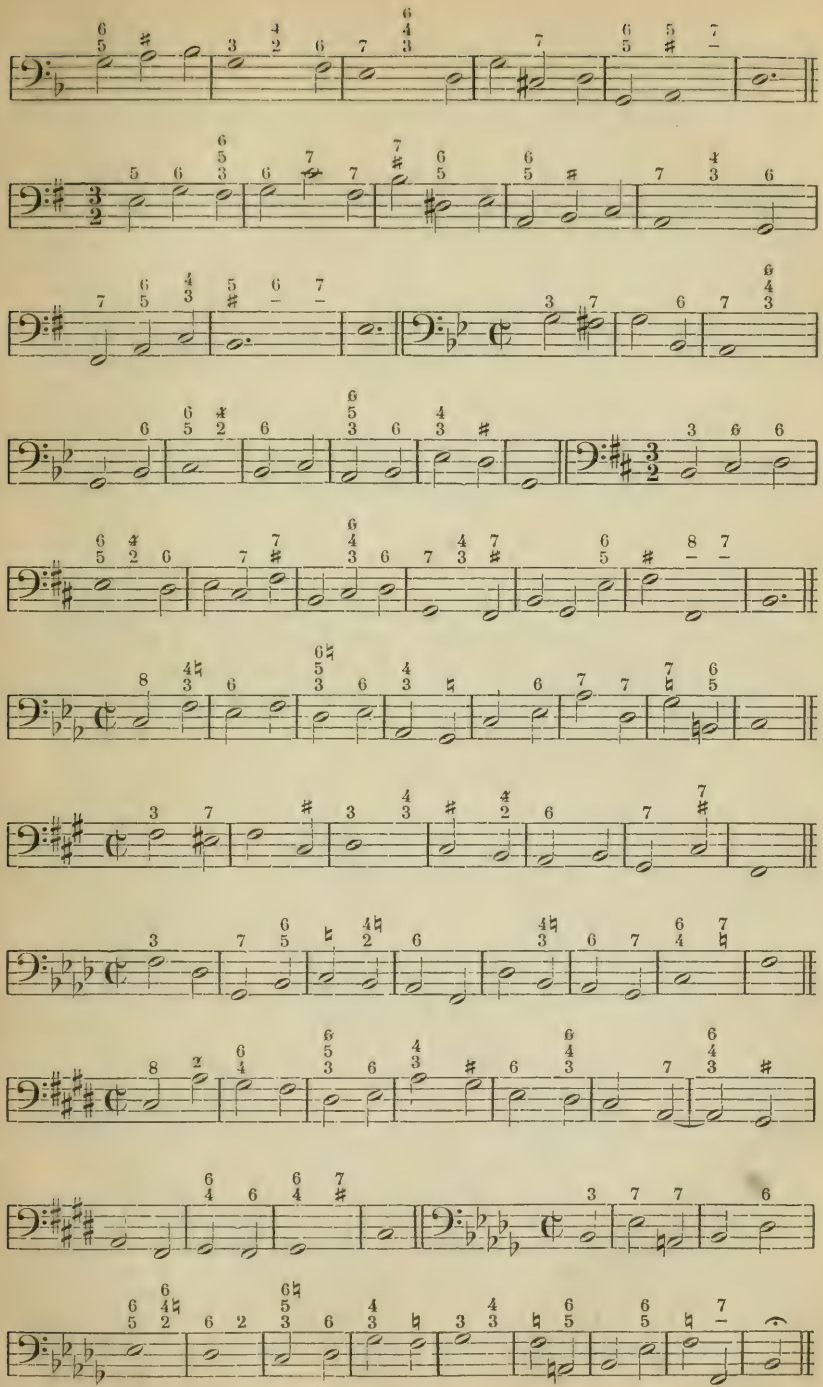
§9. Aufgaben für die Auflösungen der Nebenseptimen-Akkorde in Moll und deren Umkehrungen.

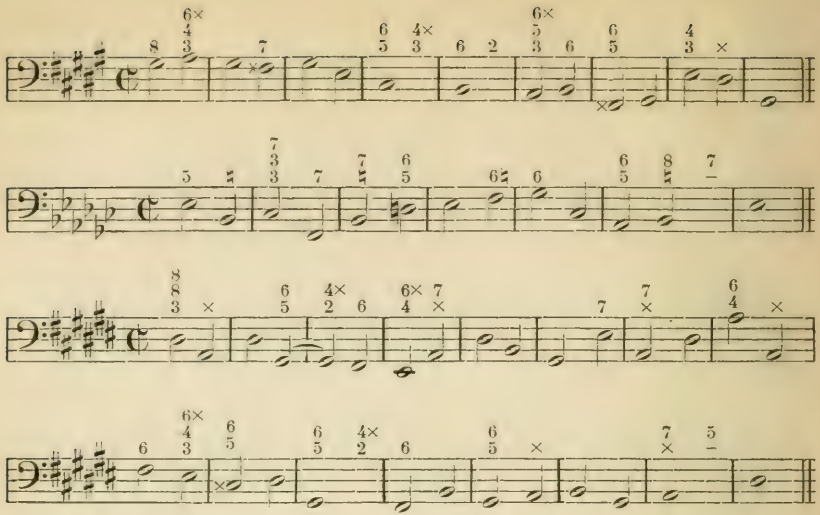
§ 9. Exercises for the Resolutions of the Secondary Chords of the Seventh in Minor and their Inversions.

Zu 185.

To 185.





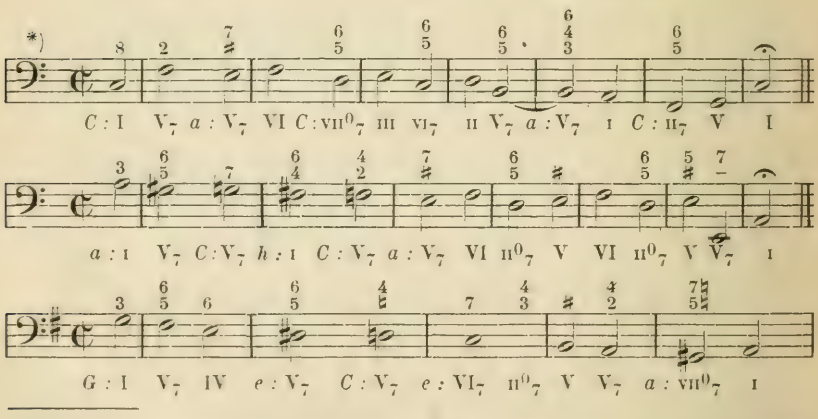


§ 10. Aufgaben für die nicht kadenzirende Verbindung des Dominantseptimen-Akkordes mit Akkorden anderer Tonstufen derselben Tonart und fremder Tonarten.

Zu 195.

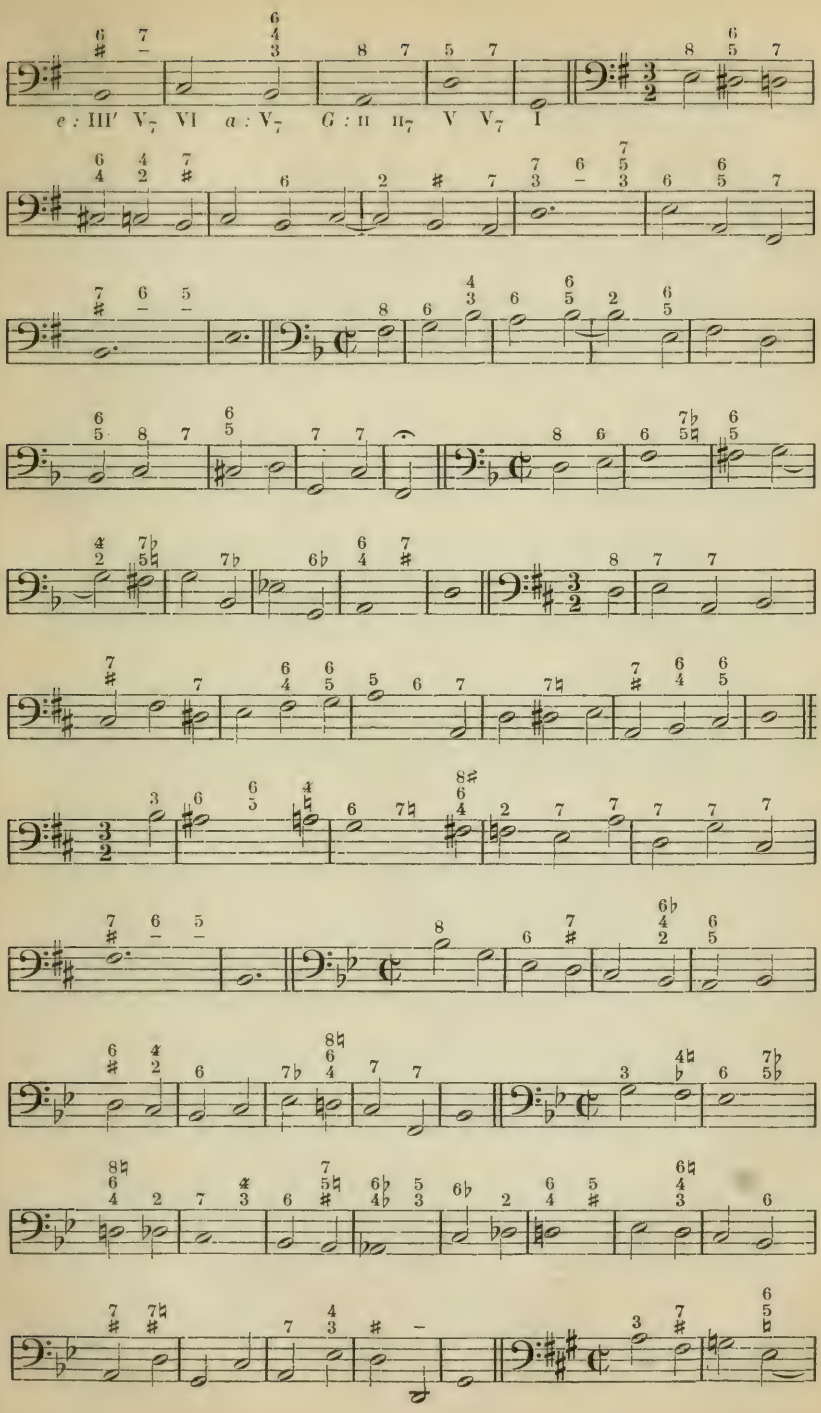
§ 10. Exercises for the non-cadencing Connection of the Chord of the Dominant Seventh with Chords of other Degrees in the same Key and in foreign Keys.

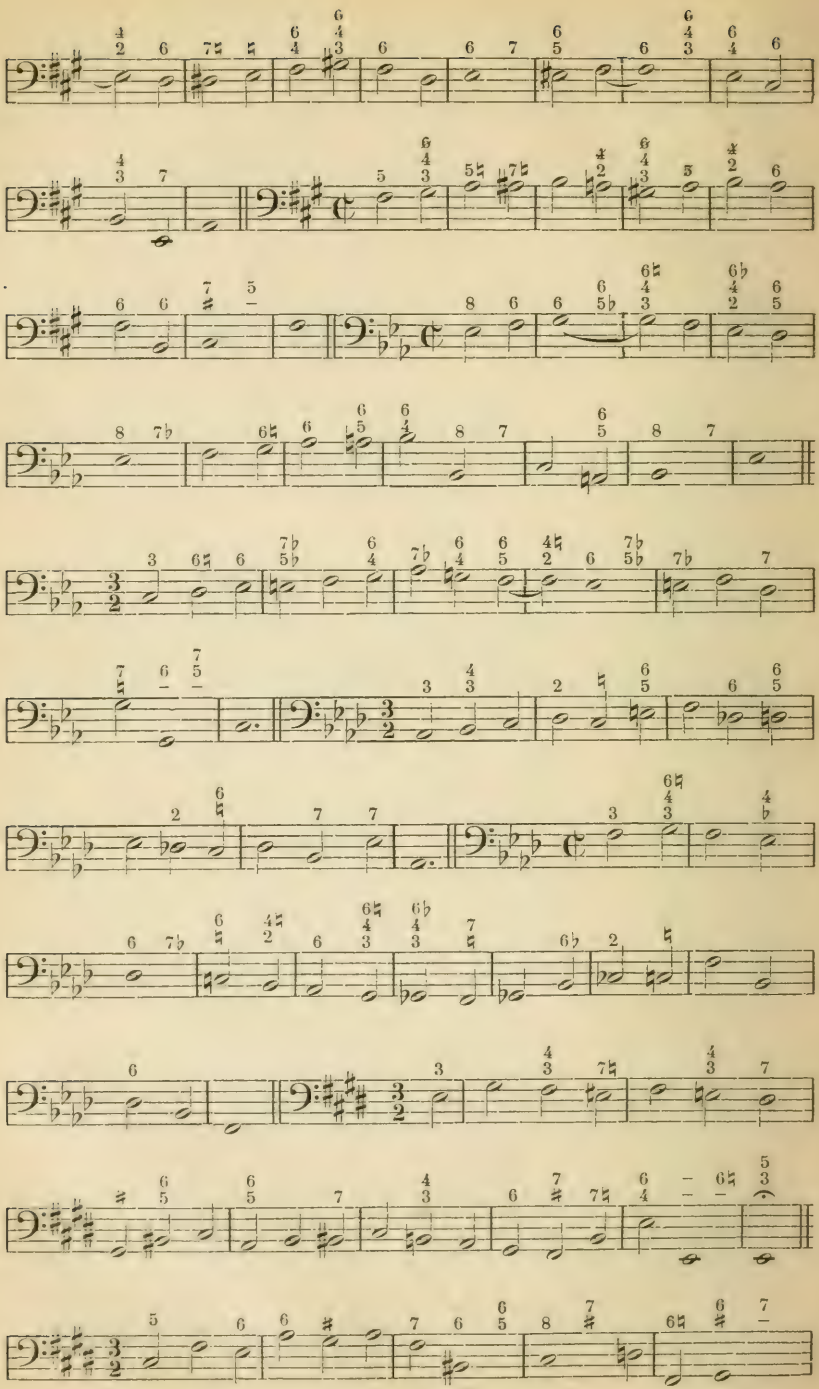
To 195.

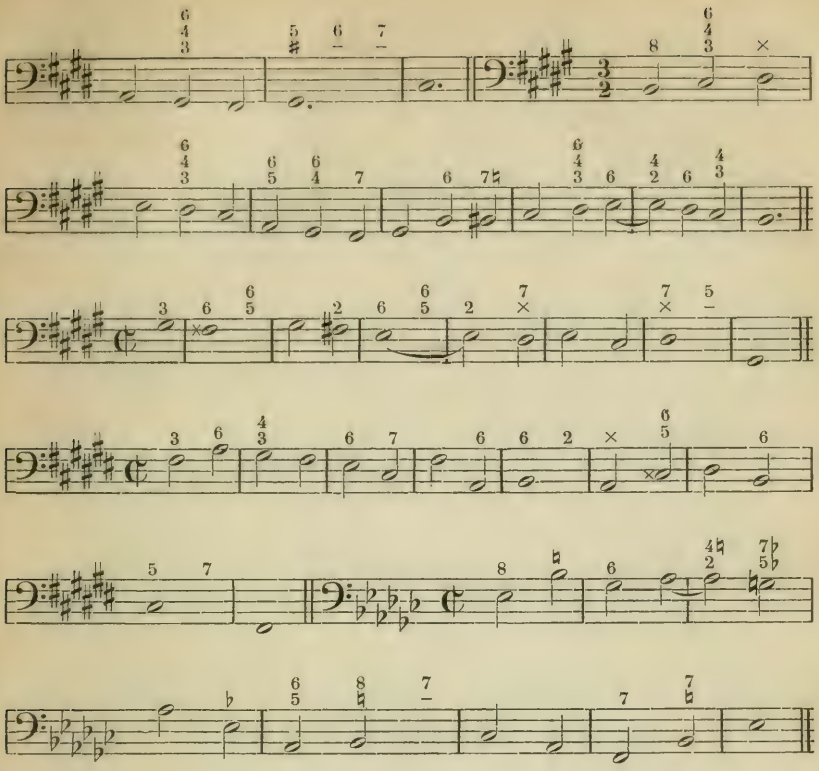


*) Der Schüler muss bei allen diesen und den folgenden Aufgaben den Gang der Modulation durch grosse lateinische Buchstaben für Dur, durch kleine für Moll genau anzeigen.

*) In all these and the following exercises the pupil must accurately indicate the course of modulation by means of capital letters for major and small letters for minor.


e : III′ V7 VI a : V7 G : II II7 V V7 I



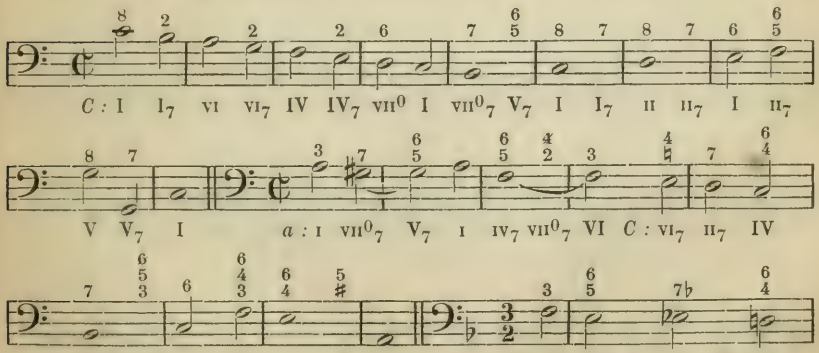


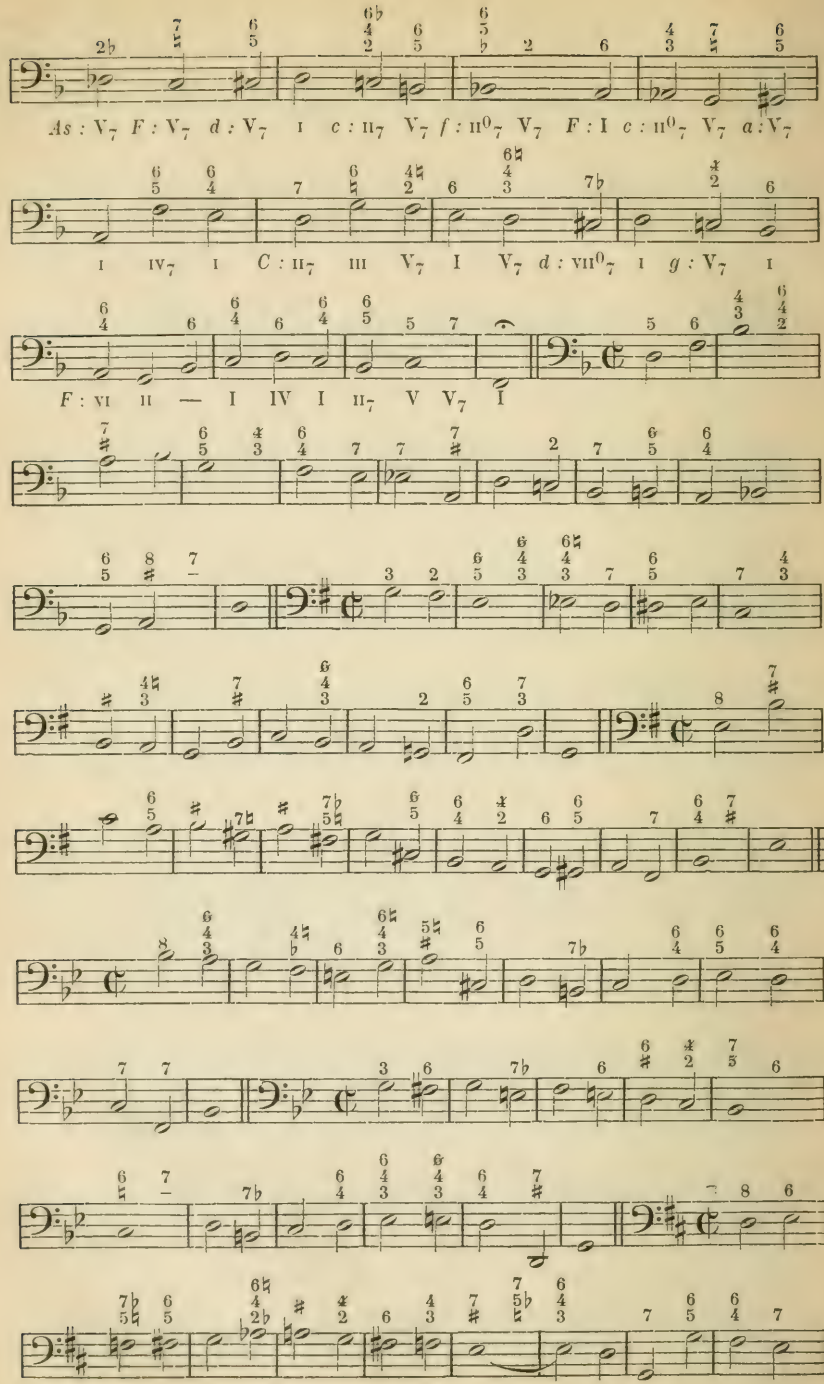
§11. Aufgaben für die Verbindung der Nebenseptimen-Akkorde mit Akkorden anderer Tonstufen und Tonarten.

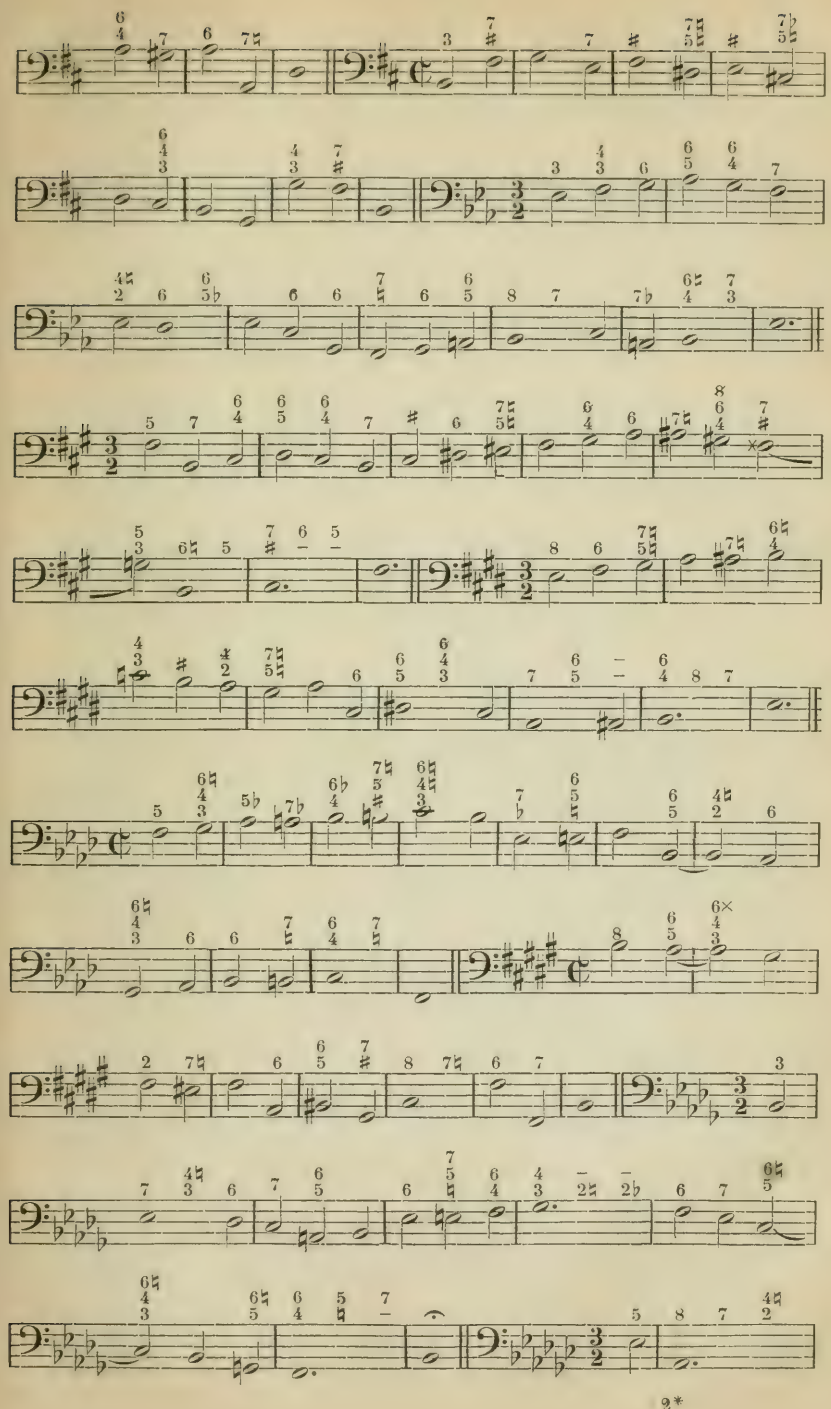
Zu 207.

§ 11. Exercises for the Connection of the Secondary Chords of the Seventh with Chords of other Tone-degrees and Keys.

To 207.


C : I I7 VI VI7 IV IV7 VII0 I VII07 V7 I I7 II II7 I II7
V V7 I a : I VII07 V7 I IV7 VII07 VI C : VI7 II7 IV
a : II07 VII07 I II07 I V I
F : I V7 As : V7 Es : III


As : V7 F : V7 d : V7 I c : II7 V7 f : II07 V7 F : I c : II07 V7 a : V7
I IV7 I C : II7 III V7 I V7 d : VII07 I g : V7 I
F : VI II — I IV I II7 V V7 I

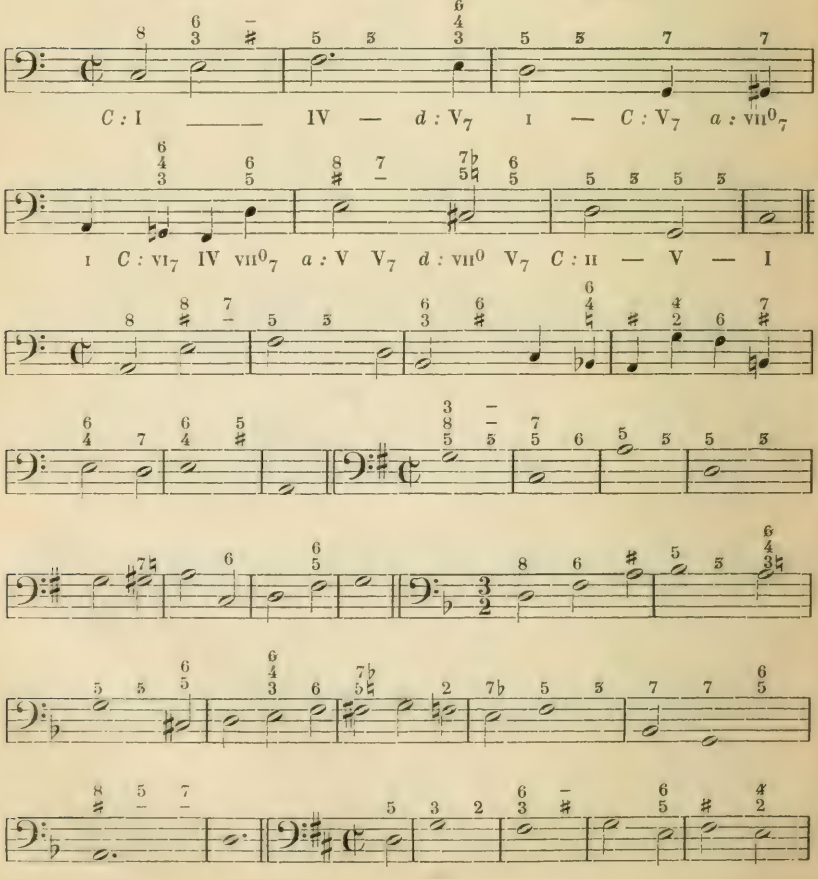


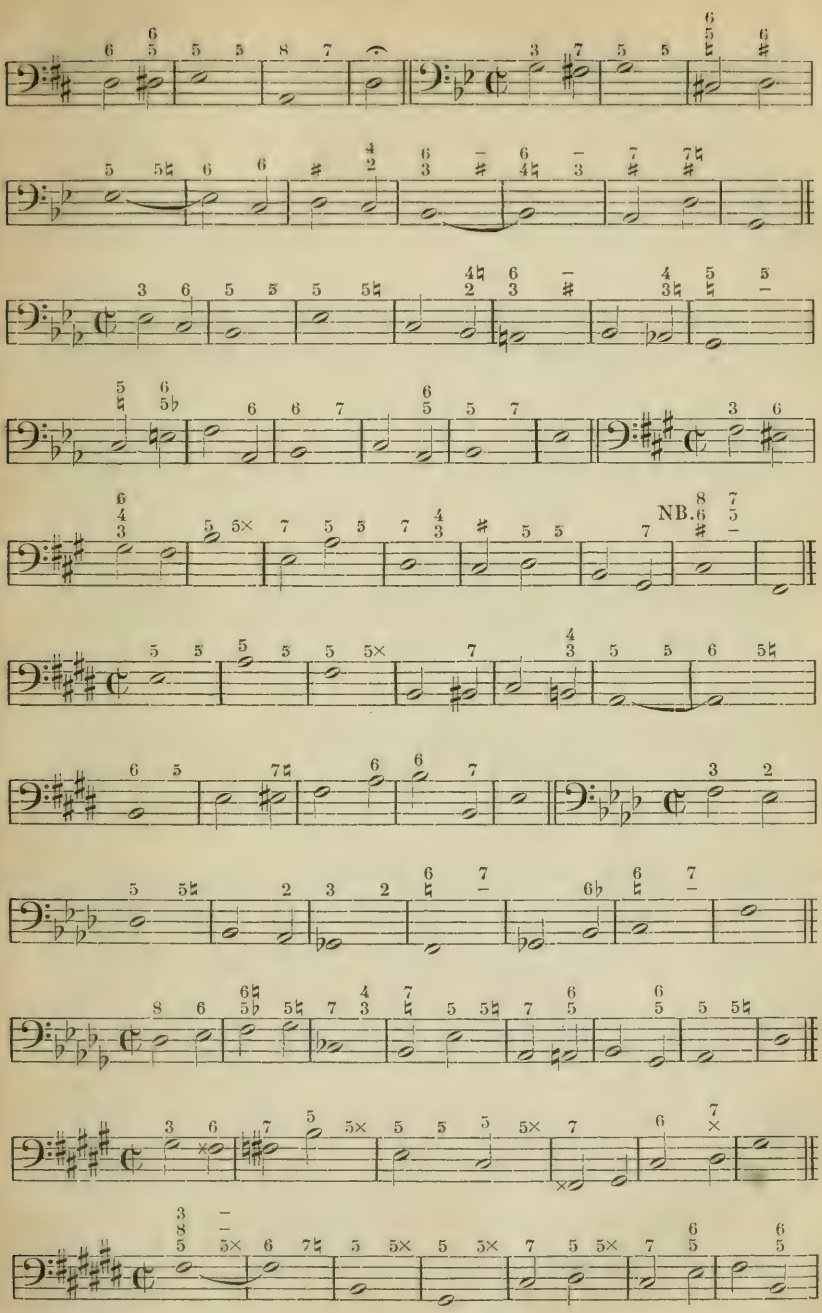
§ 12. Aufgaben für die Dreiklänge mit alterirter Quinte.

Zu 217.

§ 12. Exercises for the Triads with Altered Fifth.

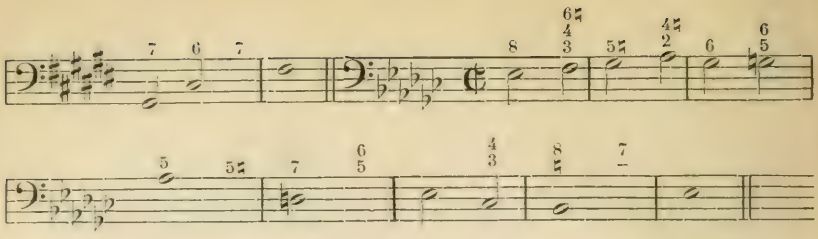
To 217.





NB. Vergl. Harmonielehre, Kap. 13, § 46, Beisp. 201.

NB. Compare Manual of Harmony, Chapt. 13, § 46, Ex. 201.

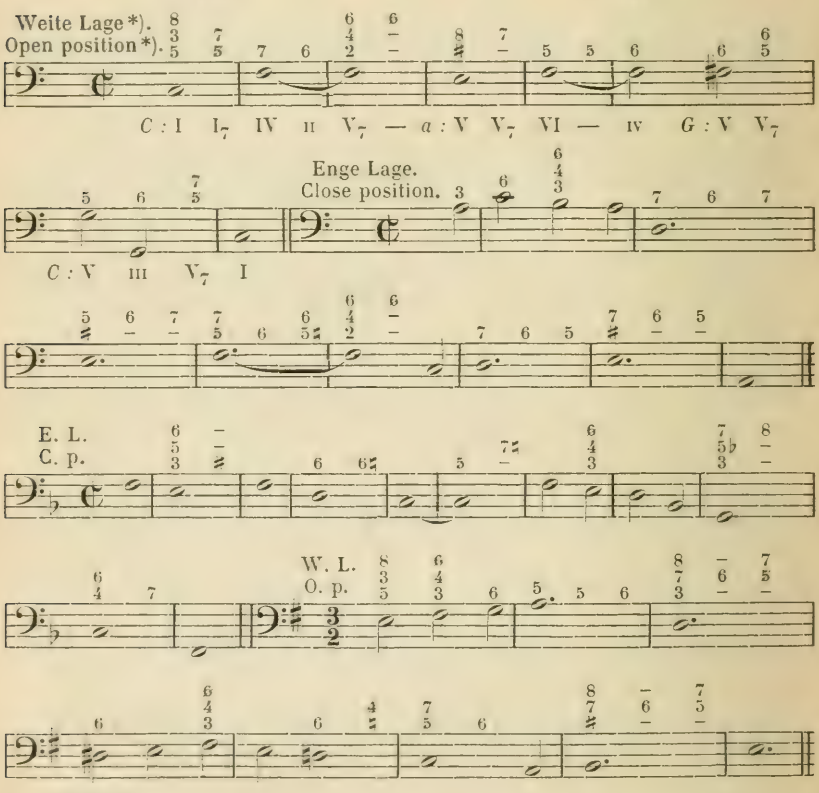


§ 13. Aufgaben für die Septimenakkorde mit alterirter Quinte.

§ 13. Exercises for the Chords of the Seventh with Altered Fifth.

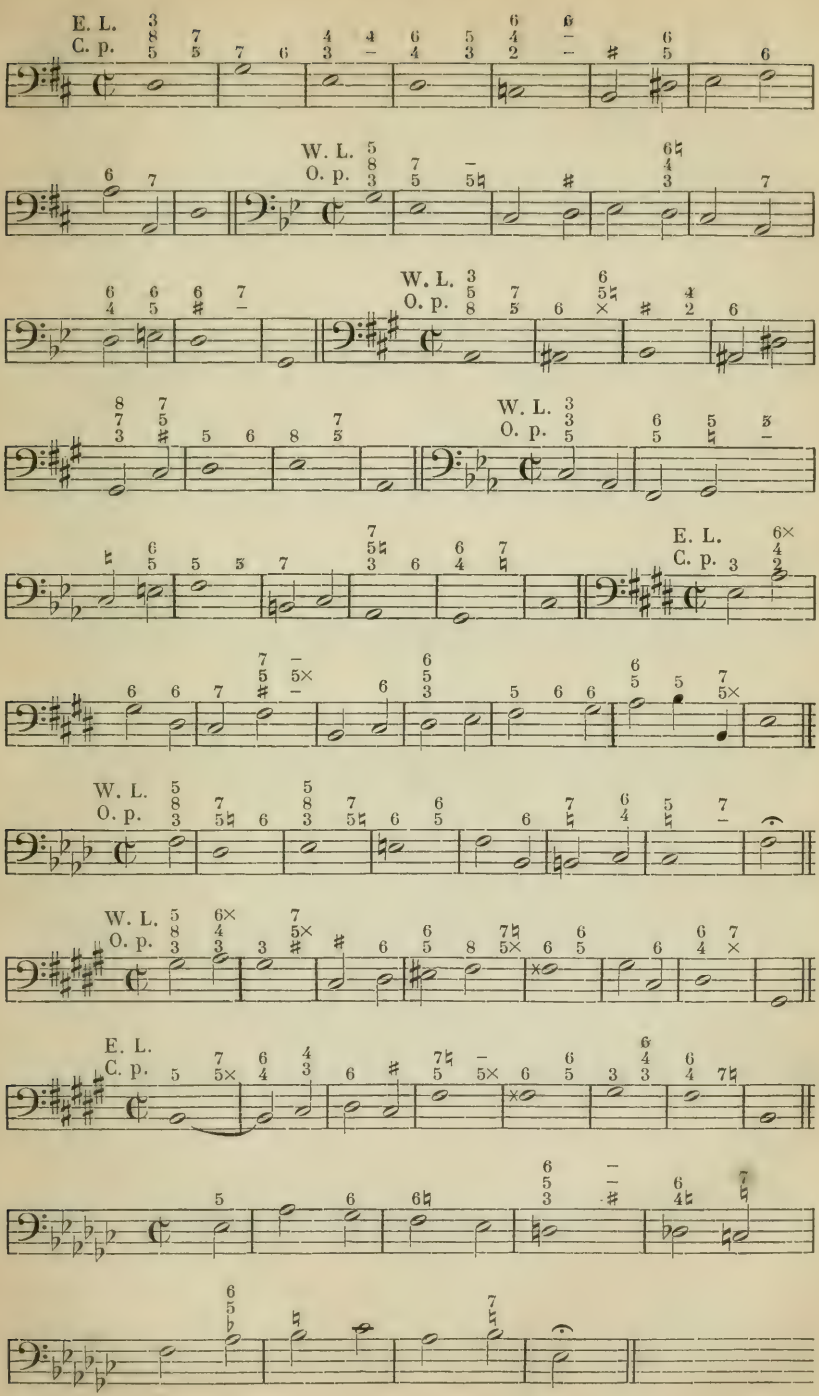
Zu 222.

To 222.



*) Die Bezeichnung »weite oder enge Lage« zu Anfang dieser und der folgenden Aufgaben ist nicht etwa so zu verstehen, als müsse die ganze Aufgabe in derselben Lage gearbeitet werden. Die Lagen werden je nach der Stimmführung wechseln.

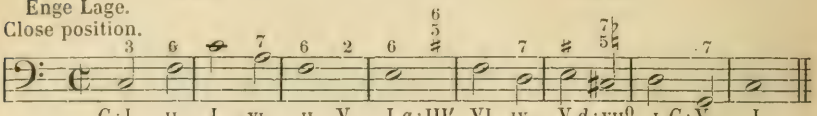
*) The »Open position« or »Close position« at the beginning of some of these and of the following exercises is not to be understood to mean, that the whole exercise must be worked in the same position. The position must change according to the leading of the voices.

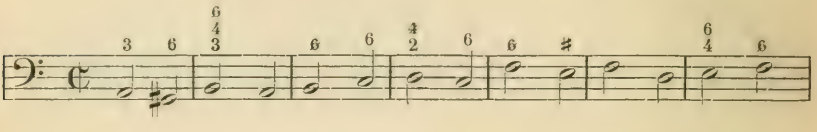

E. L.
C. p.
W. L.
O. p.
W. L.
O. p.
W. L.
O. p.
E. L.
C. p.
W. L.
O. p.
W. L.
O. p.
E. L.
C. p.

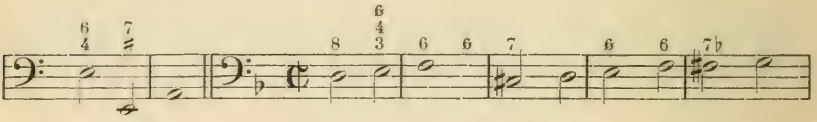
§ 14. Aufgaben für die Anwendung des übermässigen Sextakkordes.

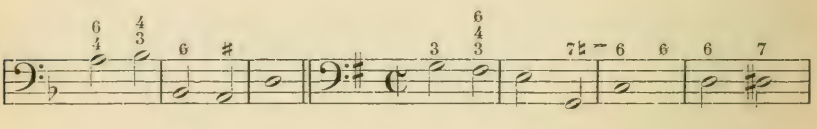
Zu 225.

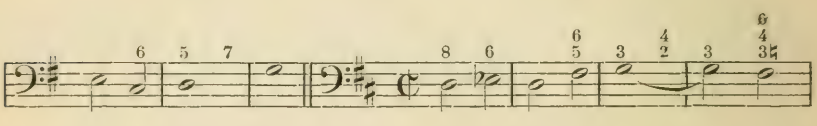
Enge Lage.
Close position.

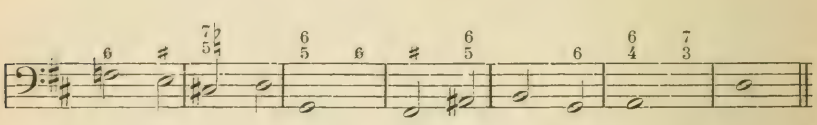


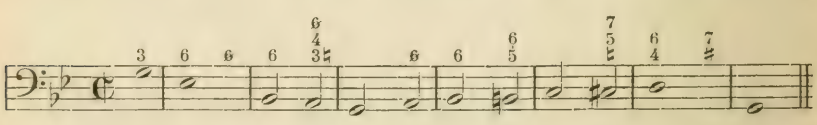


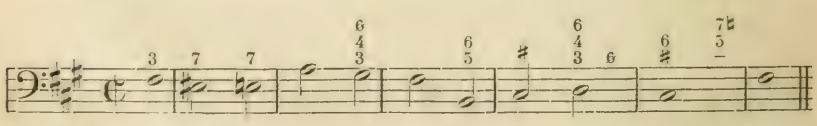


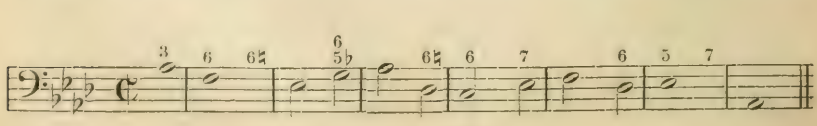






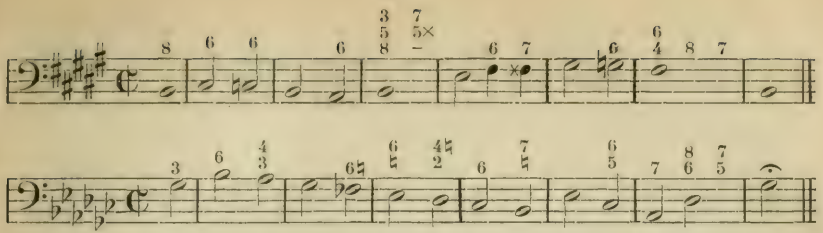






§ 14. Exercises for the employment of the Chord of the Augmented Sixth.

To 225.



§ 15. Aufgaben für die Anwendung des übermässigen Terzquart- und Terzquint-Sextakkordes und anderer Stellungen dieser Akkorde.

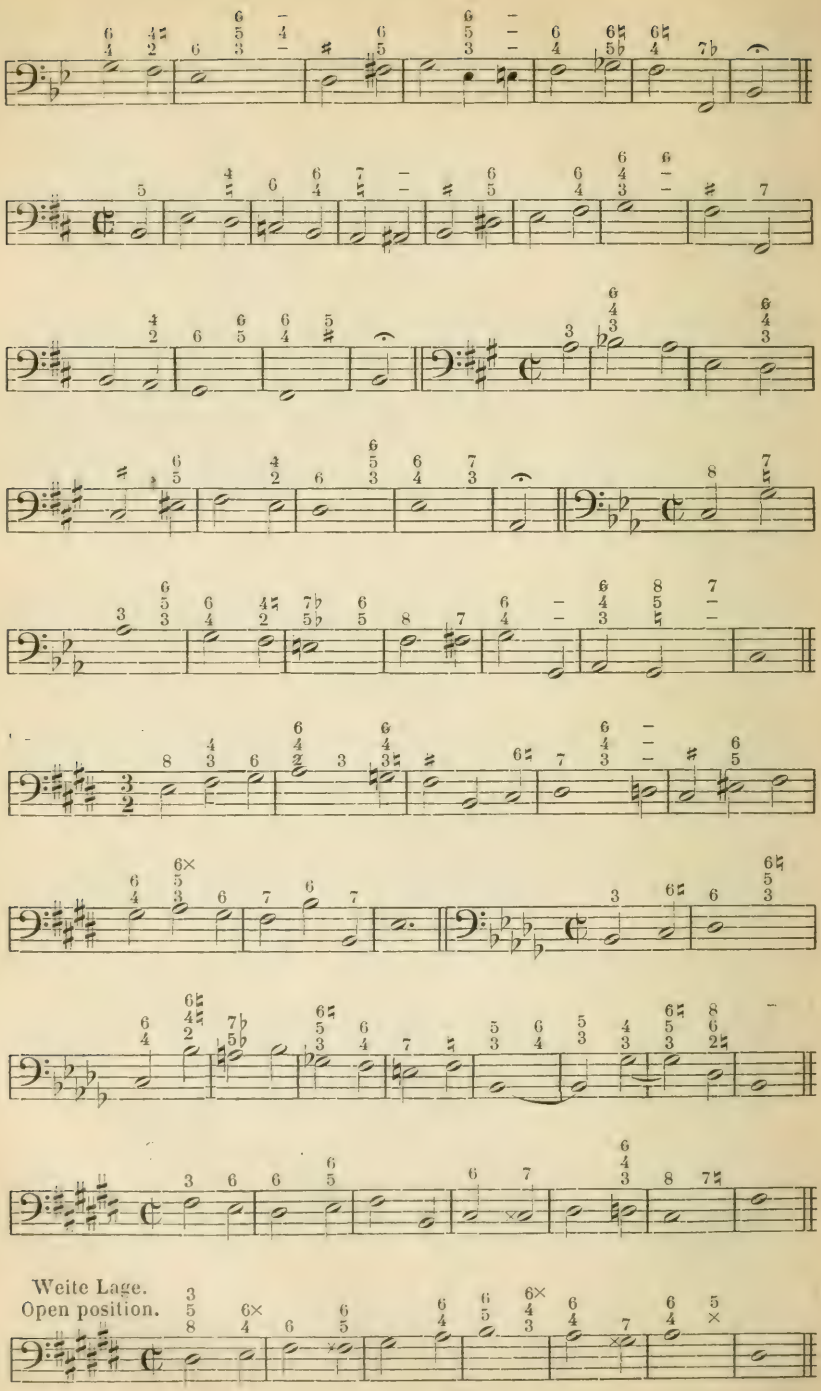
§ 15. Exercises for the employment of the Chords of the Augmented Sixth, Fourth and Third, and of the Augmented Sixth, Fifth and Third and of other positions of these Chords.

Zu 239.

To 239.

Enge Lage.
Close position.

C : I II7 I IV I V7 I V7 — III a : V7 VI7 IV7
C : I V7 I a : I V7 I II07 V V7 VI VI7 IV7 II07
Weite Lage.
Open position.
V III′ V7 I G : I V7 VII07 I V7 I
C : VII07 II7 I G : I IV II7 V7 III e : VII07 I IV7 —
a : II07 IV7 C : I G : I IV II7 V7 III e : VII07 G : VI II7 —
G : I II7 V I
I II7 V I

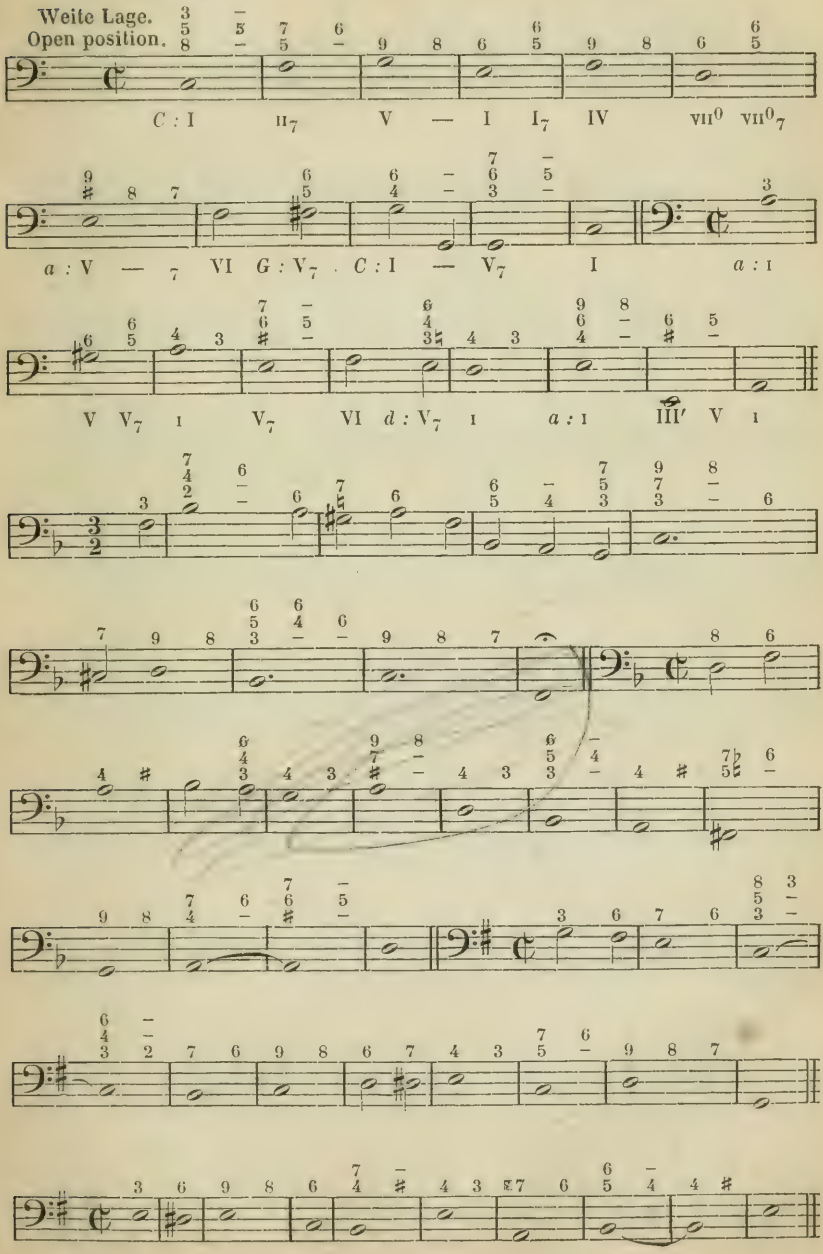

Weite Lage.
Open position.

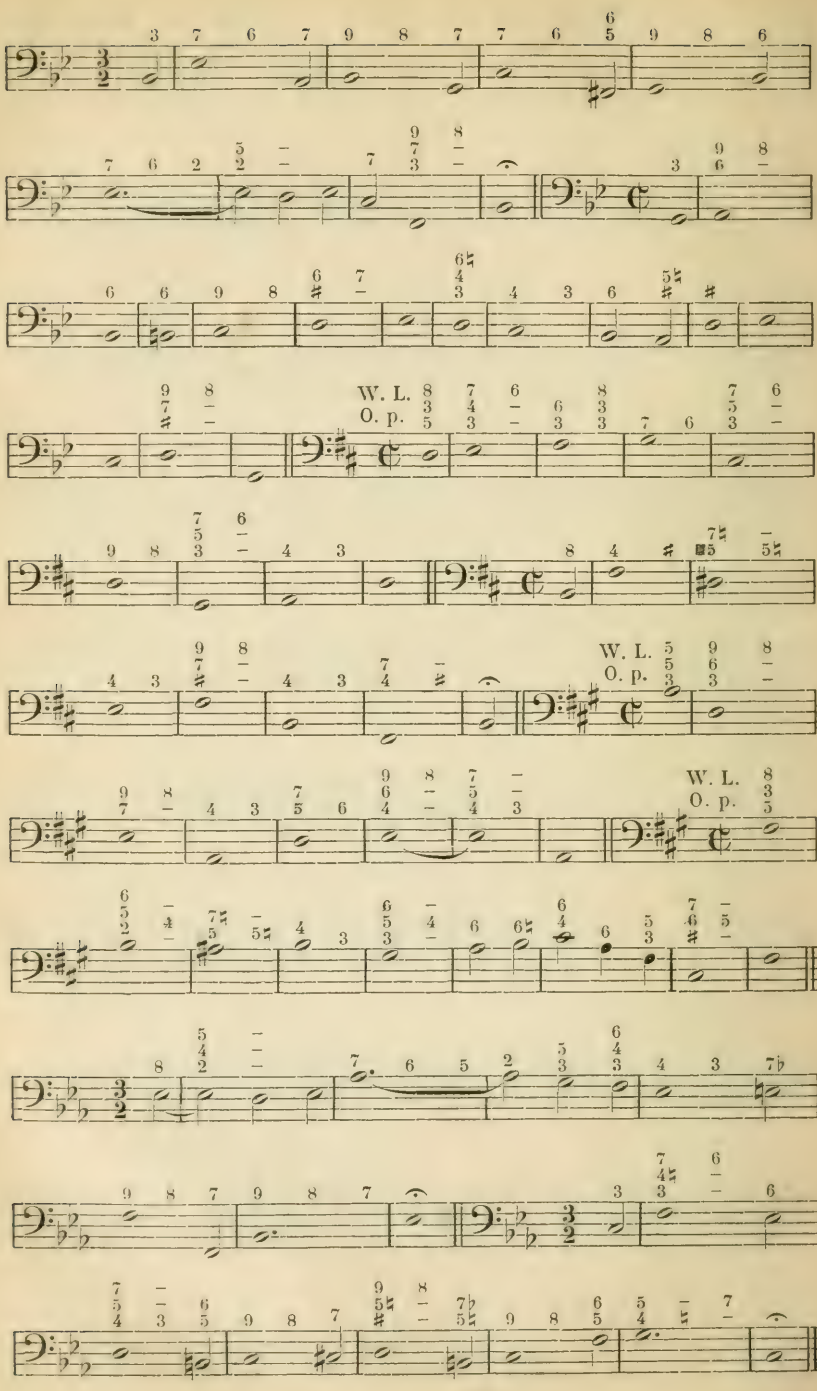
§ 16. Aufgaben für den einfachen Vorhalt mit natürlicher Auflösung abwärts.

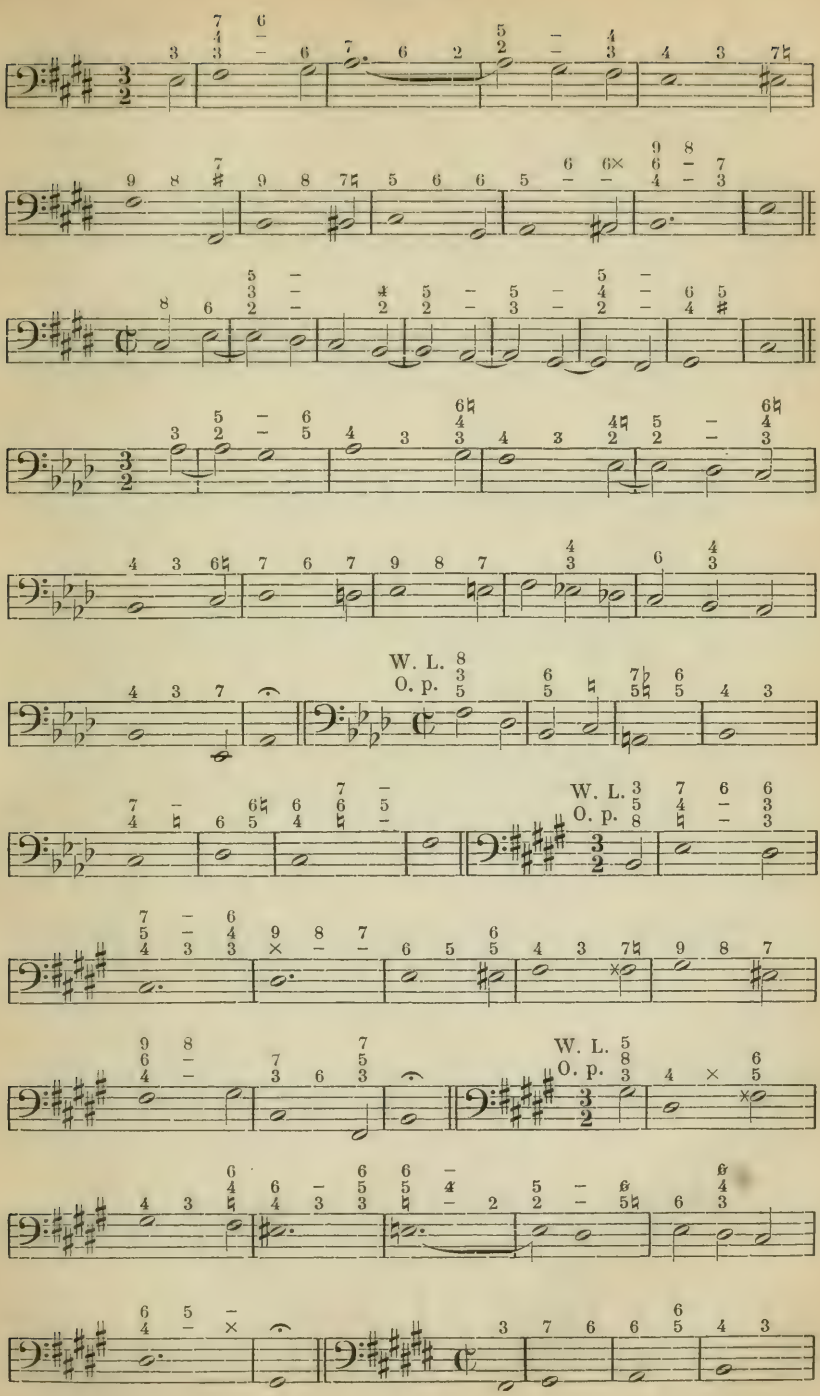
Zu 275.

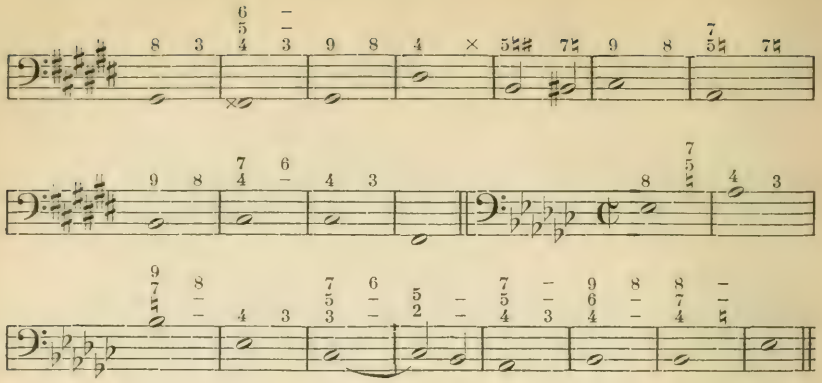
§ 16. Exercises for the single suspension with natural resolution downward.

To 275.




W. L.
O. p.
W. L.
O. p.
W. L.
O. p.


W. L. 8
O. p. 5
W. L. 3
O. p. 8
W. L. 5
O. p. 3

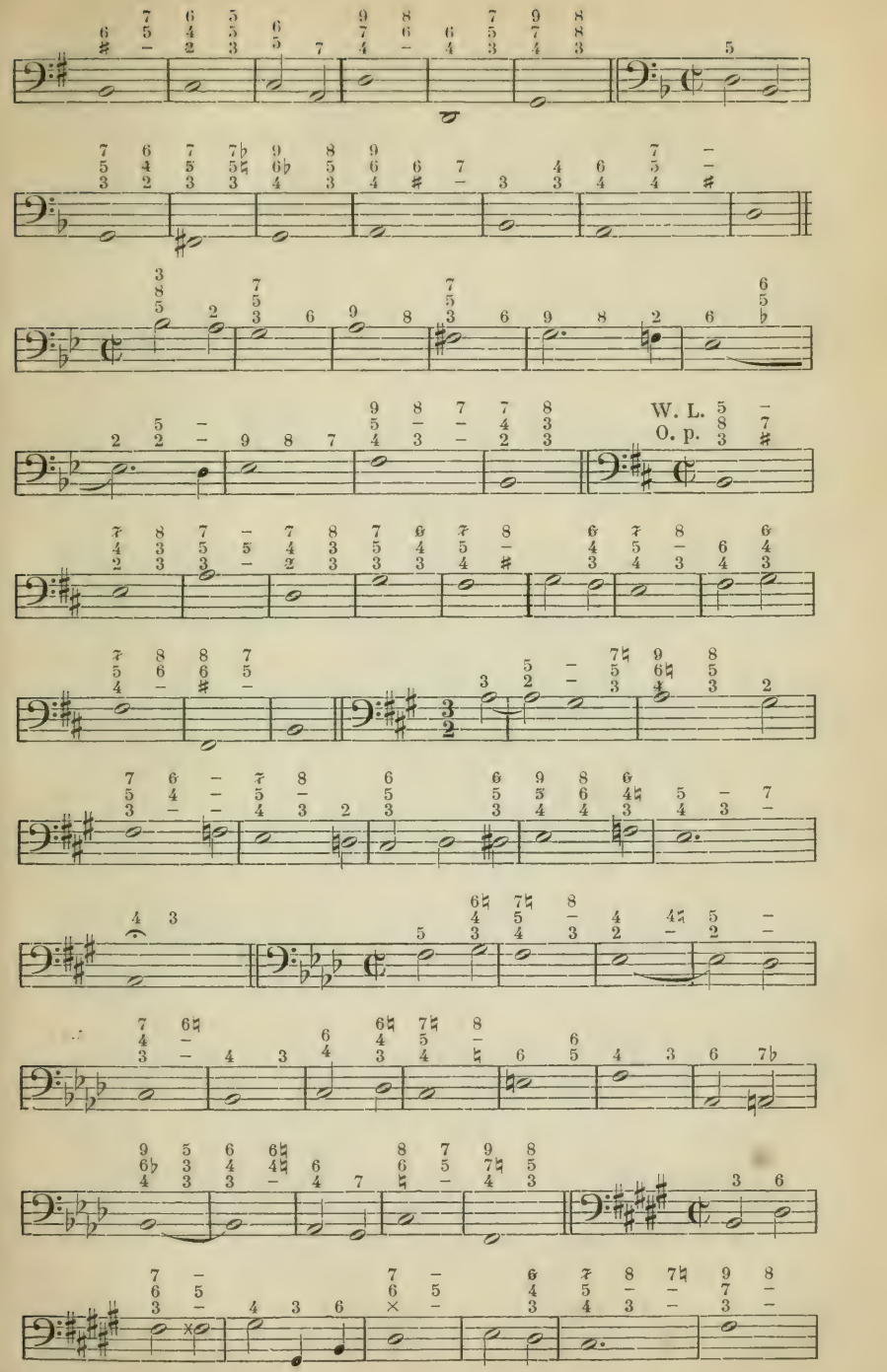


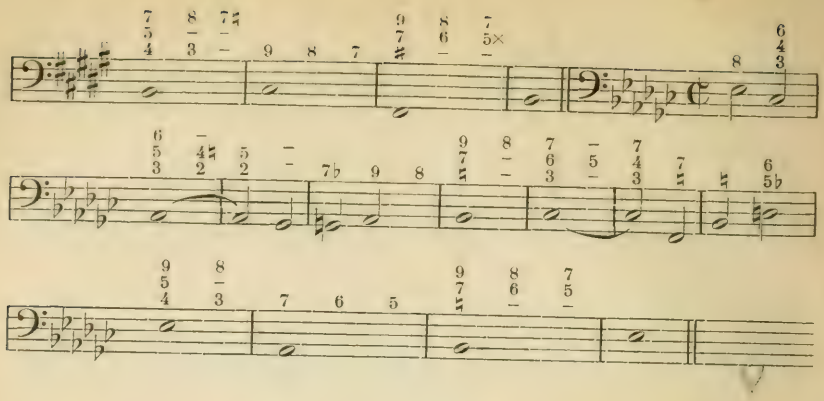
§ 17. Aufgaben für Vorhalte in mehreren Stimmen.

Zu 294.

§ 17. Exercises for the Suspensions in Several Voices.

To 294.


W. L.
O. p.

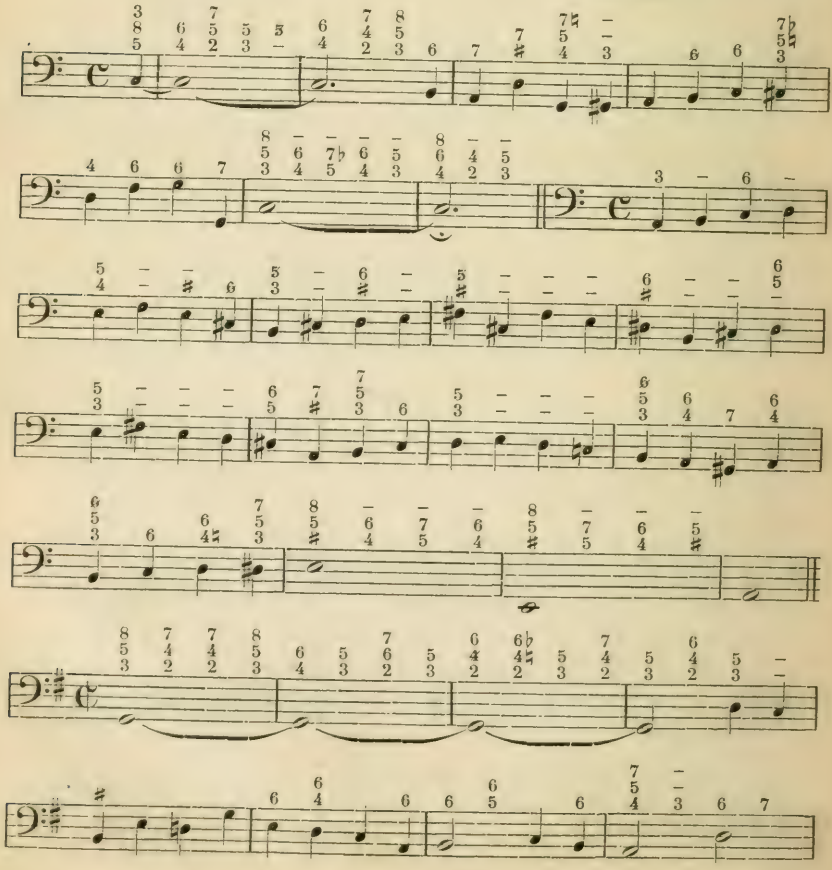


§ 18. Aufgaben für den Orgelpunkt und für durchgehende Noten.

Zu 309.

§ 18. Exercises for the Organ-point and for passing Notes.

To 309.

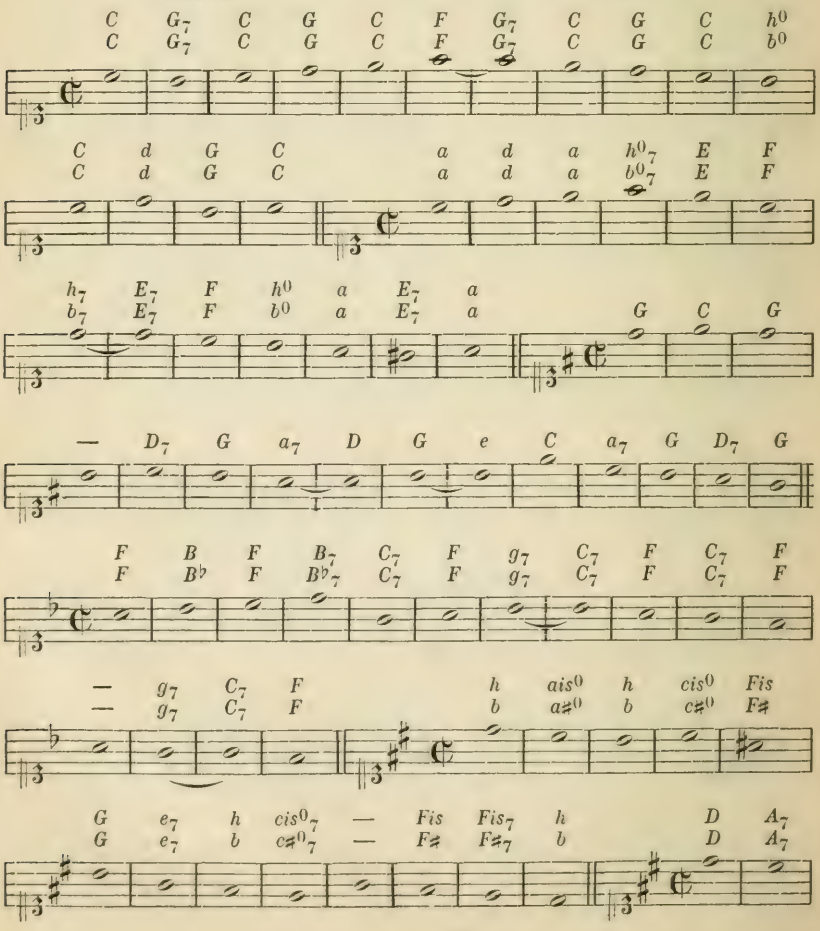


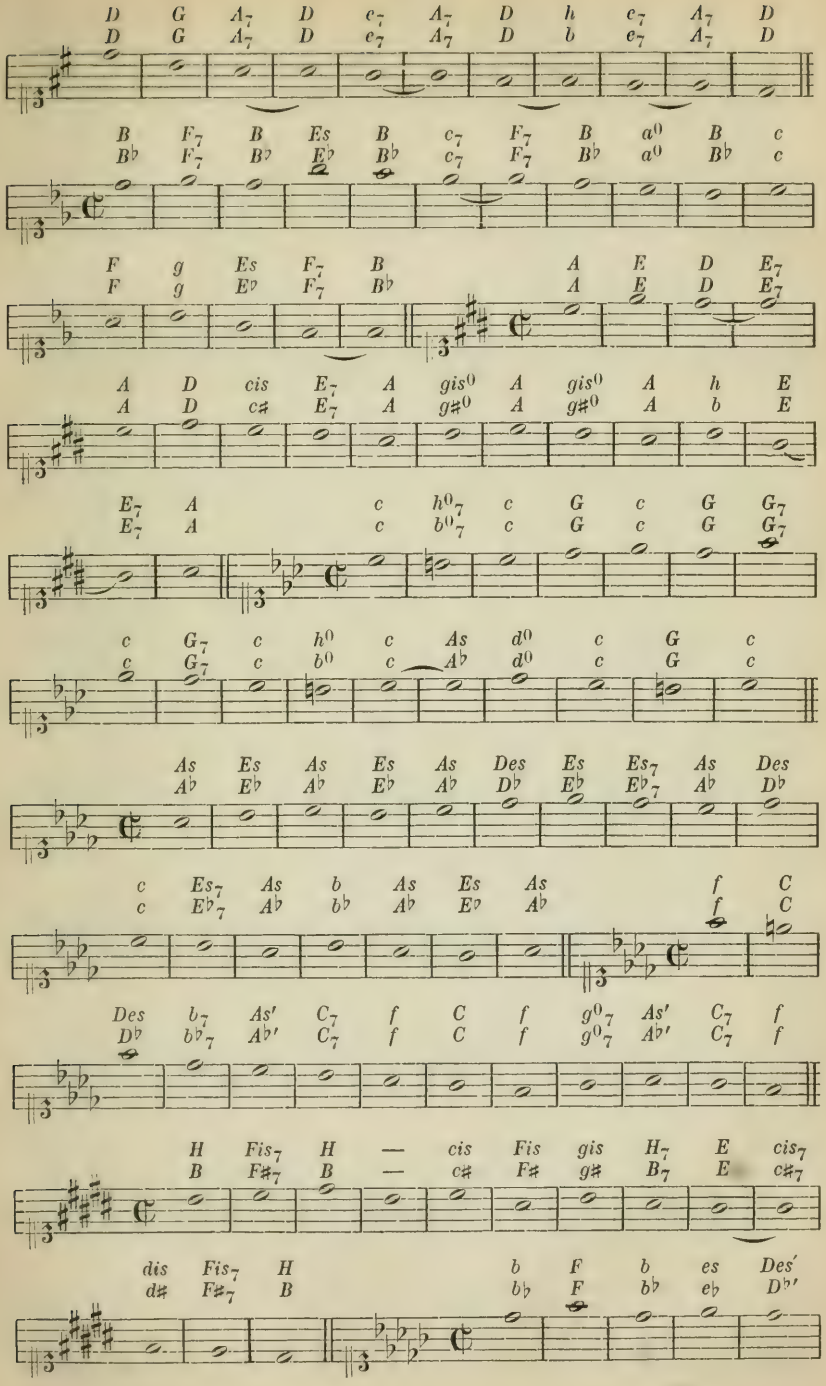
§ 19. Aufgaben für die Anwendung der Akkorde zur Begleitung eines Cantus firmus im Sopran im vierstimmigen Satze.

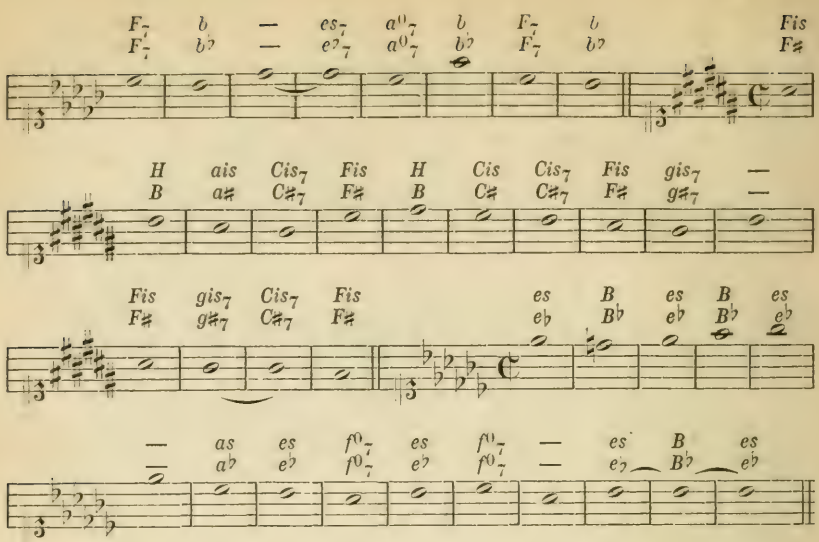
§ 19. Exercises for the application of Chords for the Accompaniment of a Cantus firmus in Soprano in Four-voiced Writing.

Zu 349.

To 349.




D G A7 D e7 A7 D h e7 A7 D
D G A7 D e7 A7 D b e7 A7 D
B F7 B Es B c7 F7 B a0 B c
B♭ F7 B♭ E♭ B♭ c7 F7 B♭ a0 B♭ c
F g Es F7 B A E D E7
F g E♭ F7 B♭ A E D E7
A D cis E7 A gis0 A gis0 A h E
A D c♯ E7 A g♯0 A g♯0 A b E
E7 A c h0 7 c G c G G7
E7 A c b0 7 c G c G G7
c G7 c h0 c As d0 c G c
c G7 c b0 c A♭ d0 c G c
As Es As Es As Des Es Es7 As Des
A♭ E♭ A♭ E♭ A♭ D♭ E♭ E♭7 A♭ D♭
c Es7 As b As Es As f C
c E♭7 A♭ b♭ A♭ E♭ A♭ f C
Des b7 As′ C7 f C f g0 7 As′ C7 f
D♭ b♭7 A♭′ C7 f C f g0 7 A♭′ C7 f
H Fis7 H — cis Fis gis H7 E cis7
B F♯7 B — c♯ F♯ g♯ B7 E c♯7
dis Fis7 H b F b es Des′
d♯ F♯7 B b♭ F b♭ e♭ D♭′

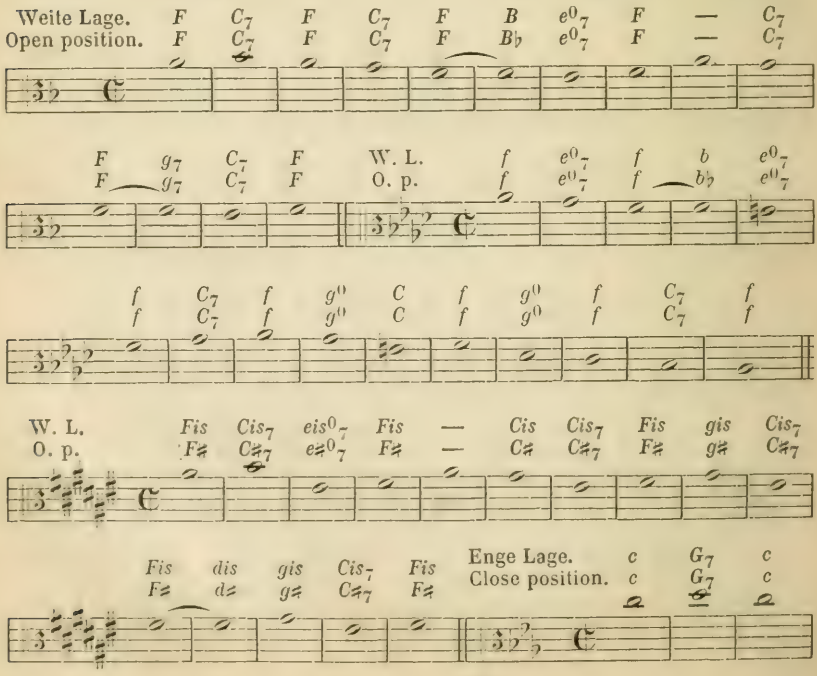

F7 b — es7 a°7 b F7 b Fis
F7 b♭ — e♭7 a°7 b♭ F7 b♭ F♯
H ais Cis7 Fis H Cis Cis7 Fis gis7 —
B a♯ C♯7 F♯ B C♯ C♯7 F♯ g♯7 —
Fis gis7 Cis7 Fis es B es B es
F♯ g♯7 C♯7 F♯ e♭ B♭ e♭ B♭ e♭
— as es f°7 es f°7 — es B es
— a♭ e♭ f°7 e♭ f°7 — e♭ B♭ e♭

§ 20. Aufgaben für den Cantus firmus im Alt.

Zu 352.

§ 20. Exercises for the Cantus firmus in the Alto.

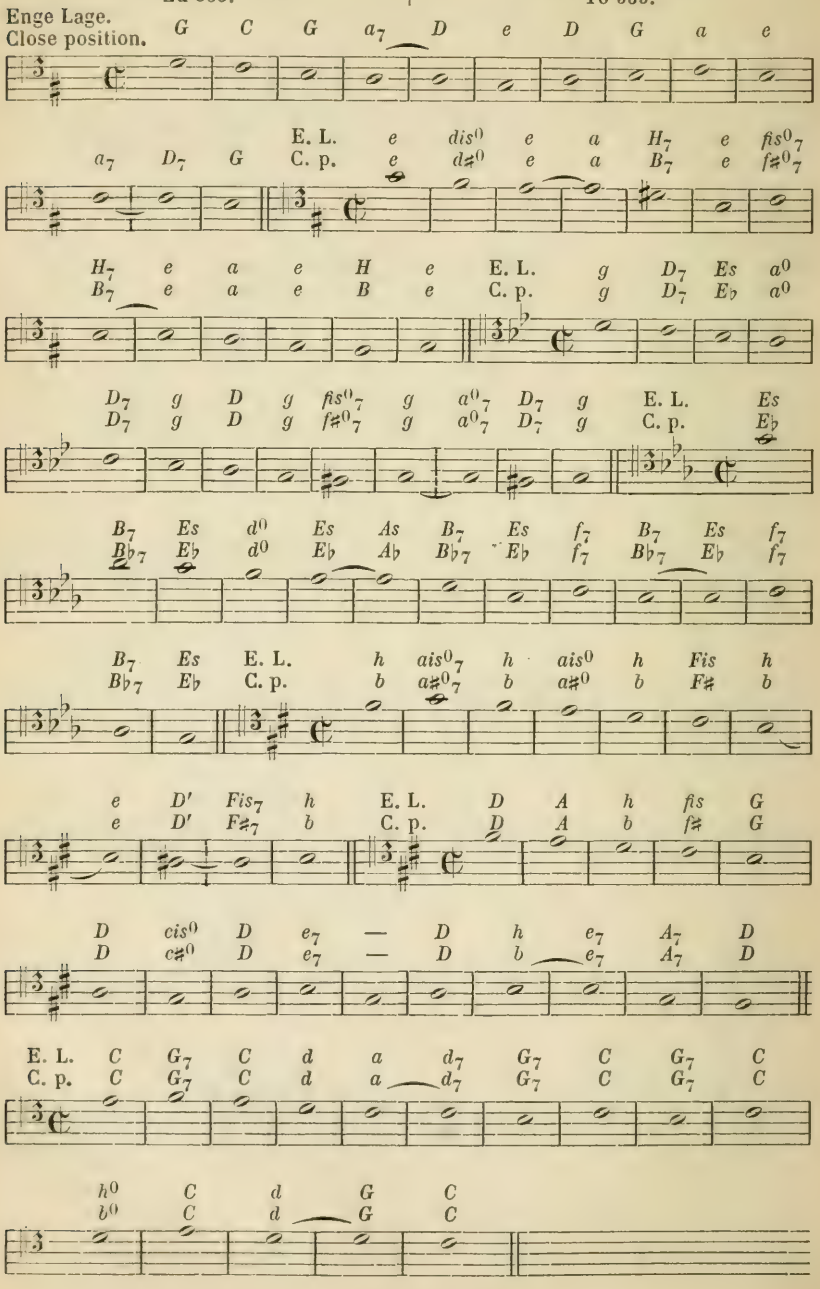
To 352.


Weite Lage. F C7 F C7 F B e°7 F — C7
Open position. F C7 F C7 F B♭ e°7 F — C7
F g7 C7 F W. L. f e°7 f b e°7
F g7 C7 F O. p. f e°7 f b♭ e°7
f C7 f g° C f g° f C7 f
f C7 f g° C f g° f C7 f
W. L. Fis Cis7 eis°7 Fis — Cis Cis7 Fis gis Cis7
O. p. F♯ C♯7 e♯°7 F♯ — C♯ C♯7 F♯ g♯ C♯7
Fis dis gis Cis7 Fis Enge Lage. c G7 c
F♯ d♯ g♯ C♯7 F♯ Close position. c G7 c

h0 c h07 c f c d07 c f G c
b0 c b07 c f c d07 c f G c
E. L. a E a E F h0 E F h07 a
C. p. a E a E F b0 E F b07 a
d E7 a E. L. g D g D g c D7
d E7 a C. p. g D g D g c D7
g a0 D7 Es a0 g D7 g E. L. h
g a0 D7 Eb a0 g D7 g O. p. b
ais07 h ais0 h cis0 Fis7 G e Fis h e
a#07 b a#0 b c#0 F#7 G e F# b e
Fis7 h E. L. E H cis7 H7 E H cis
F#7 b C. p. E B c#7 B7 E B c#
gis A H7 A gis fis gis E
g# A B7 A g# f# g# E
E L. A E E7 A E7 fis cis D A h7
C. p. A E E7 A E7 f# c# D A b7
A E7 A W. L. d cis07 A7 B e0 A7
A E7 A O. p. d c#07 A7 Bb e0 A7
d g7 cis07 d g A7 d
d g7 c#07 d g A7 d

§ 21. Aufgaben für den Cantus firmus im Tenor.

Zu 353.


Enge Lage.
Close position.
G C G a7 D e D G a e
a7 D7 G
E. L. e dis0 e a H7 e fis07
C. p. e d#0 e a B7 e f#07
H7 e a e H e
B7 e a e B e
E. L. g D7 Es a0
C. p. g D7 Eb a0
D7 g D g fis07 g a07 D7 g
D7 g D g f#07 g a07 D7 g
E. L. Es
C. p. Eb
B7 Es d0 Es As B7 Es f7 B7 Es f7
Bb7 Eb d0 Eb Ab Bb7 Eb f7 Bb7 Eb f7
B7 Es E. L. h ais07 h ais0 h Fis h
Bb7 Eb C. p. b a#07 b a#0 b F# b
e D' Fis7 h E. L. D A h fis G
e D' F#7 b C. p. D A b f# G
D cis0 D e7 — D h e7 A7 D
D c#0 D e7 — D b e7 A7 D
E. L. C G7 C d a d7 G7 C G7 C
C. p. C G7 C d a d7 G7 C G7 C
h0 C d G C
b0 C d G C

§ 21. Exercises for the Cantus firmus in the Tenor.

To 353.

Zweite Abtheilung.

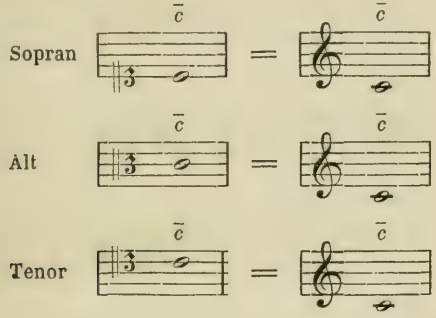
Beispiele.

Part second.

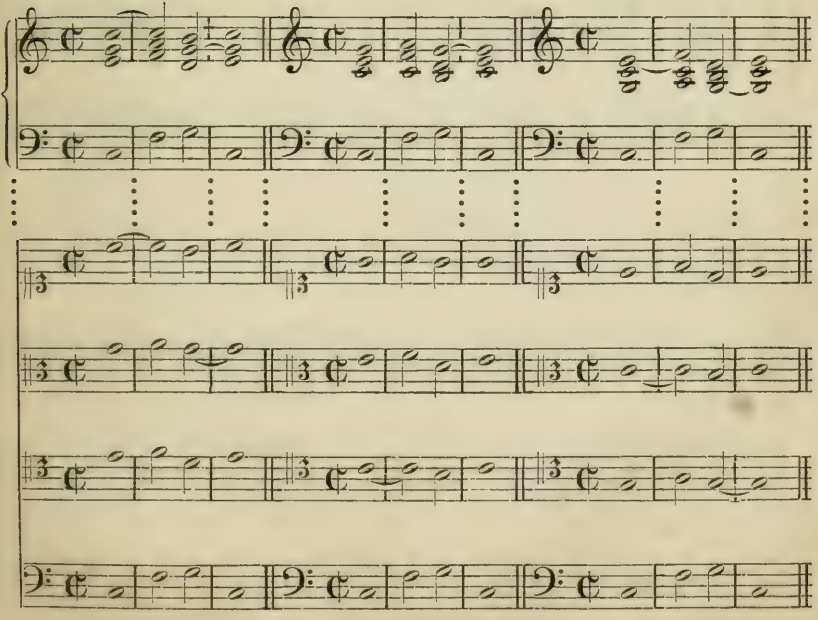
Examples.

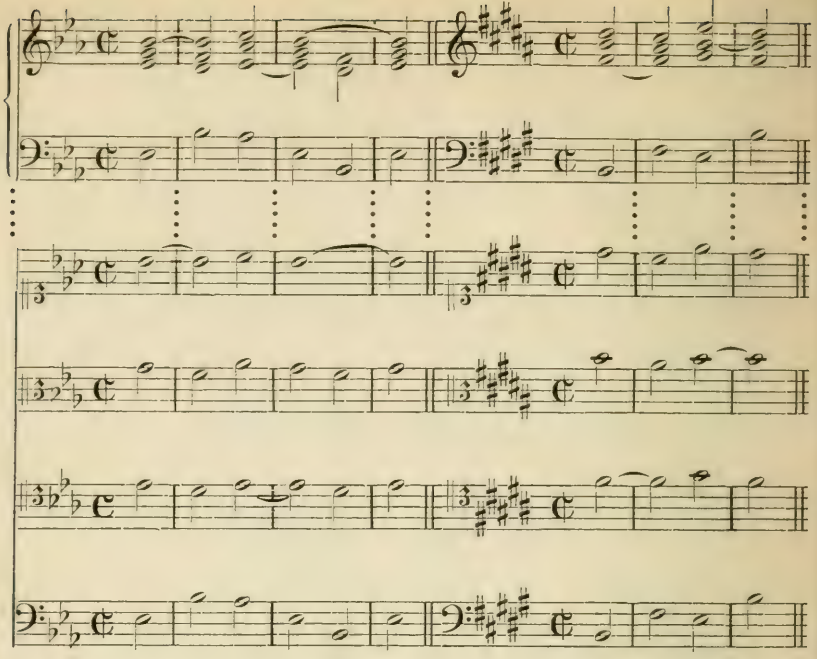
Erklärung der verschiedenen Stellungen des *C*-Schlüssels für Sopran, Alt und Tenor (vergl. Lehrbuch der Harmonie, Kap. 14, § 49):

Explanation of the different positions of the *C*-clef for Soprano, Alto and Tenor (compare: Manual of Harmony, Ch. 14, § 49):



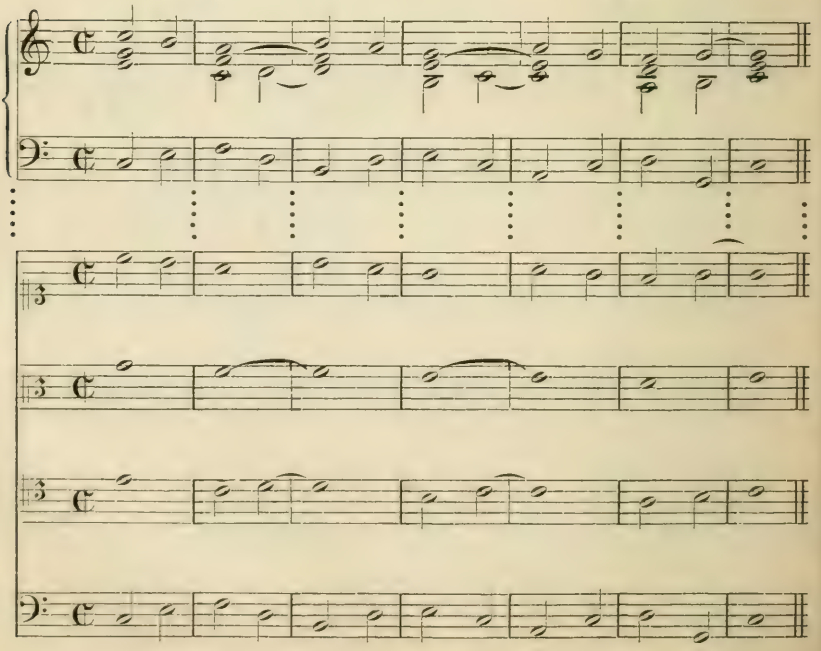
Zu § 1. | To § 1.

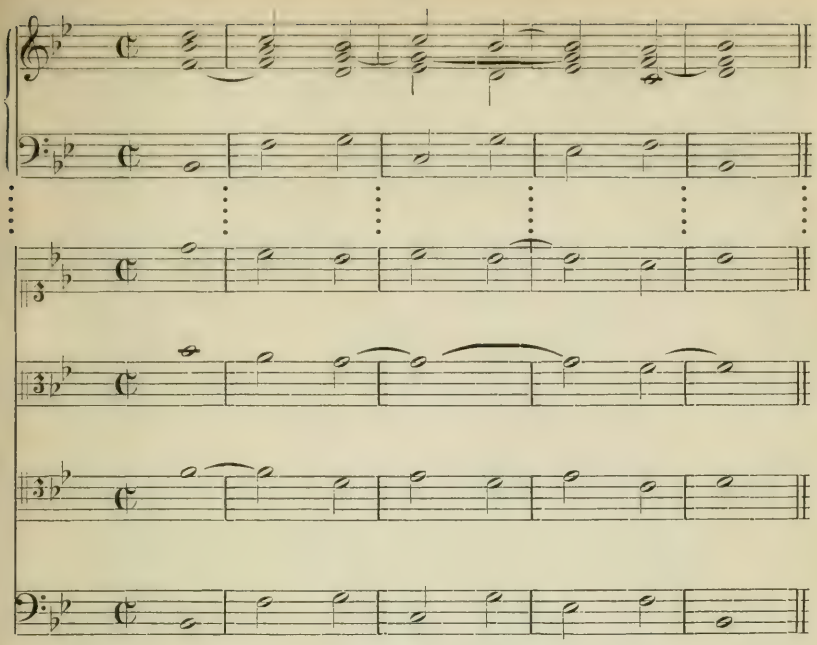




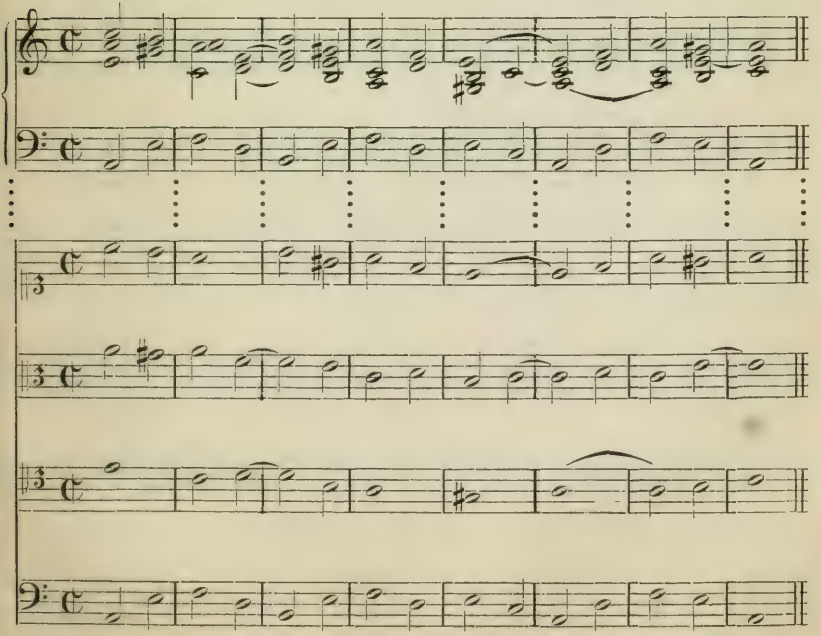
Zu § 2.

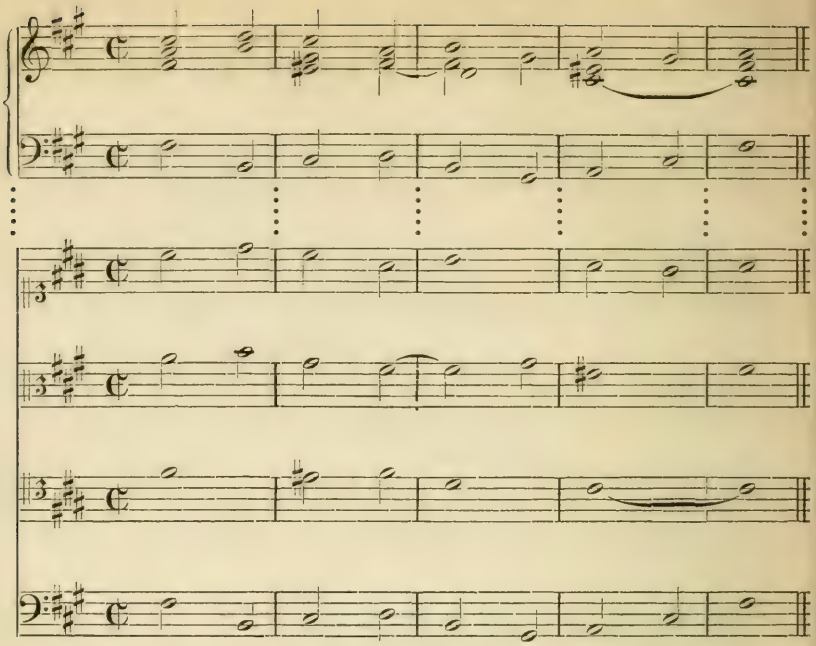
To § 2.



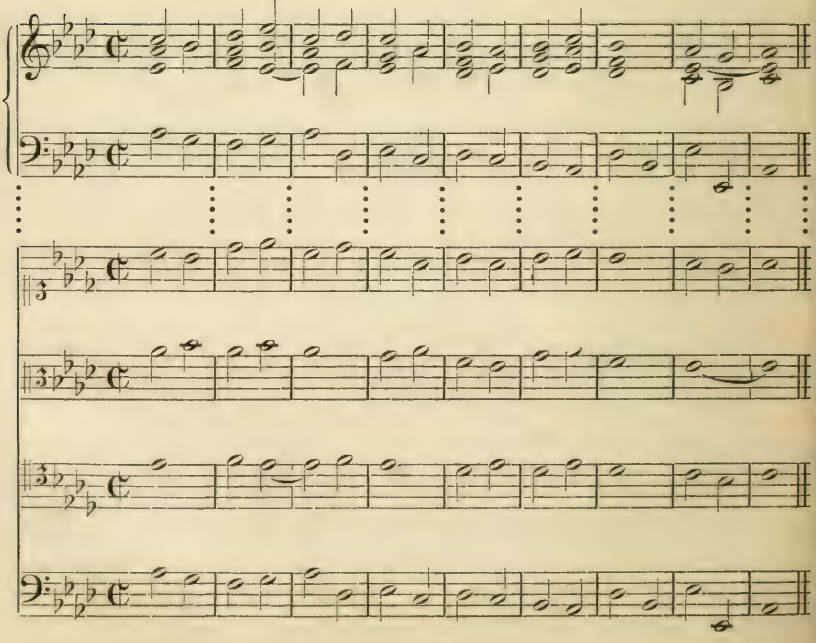


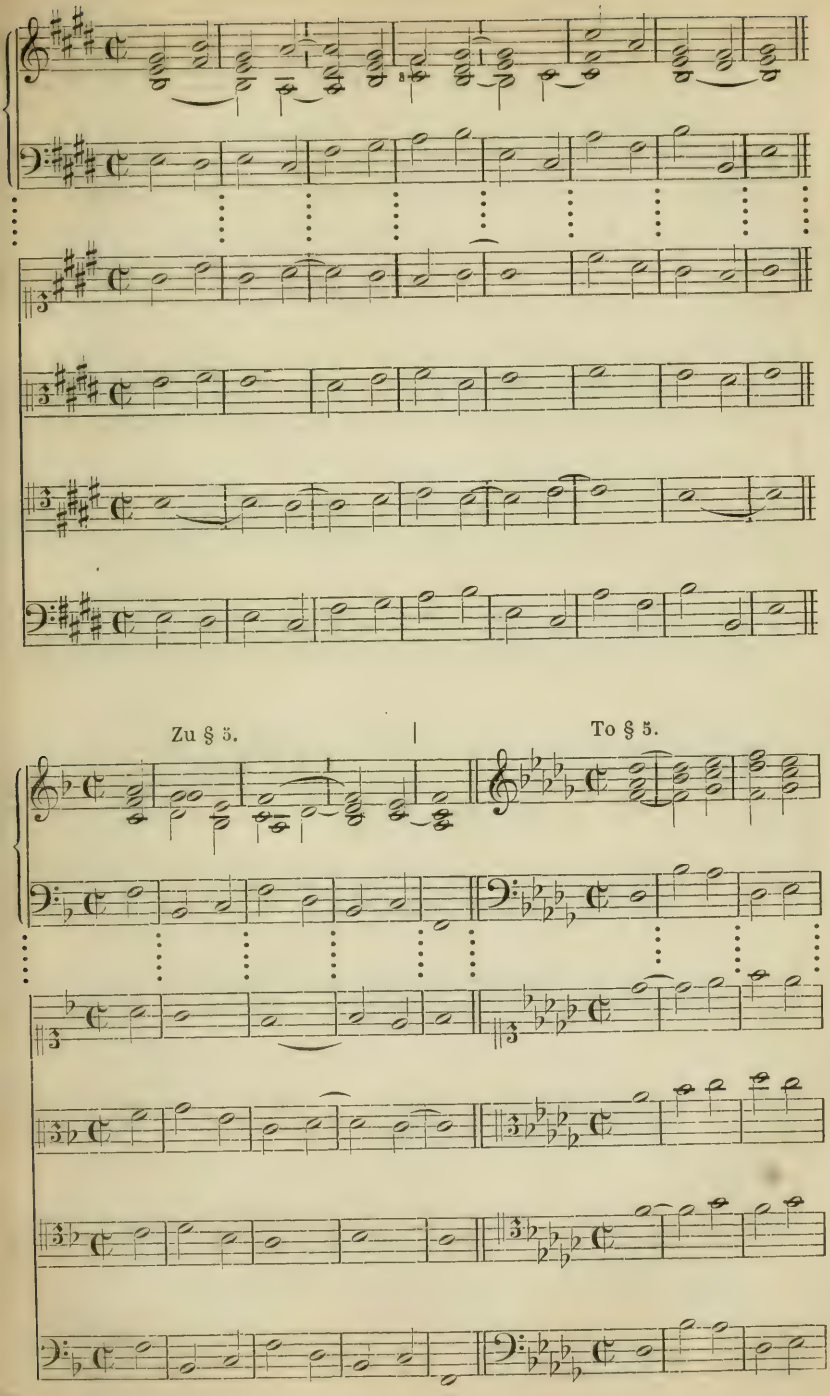
Zu § 3. | To § 3.

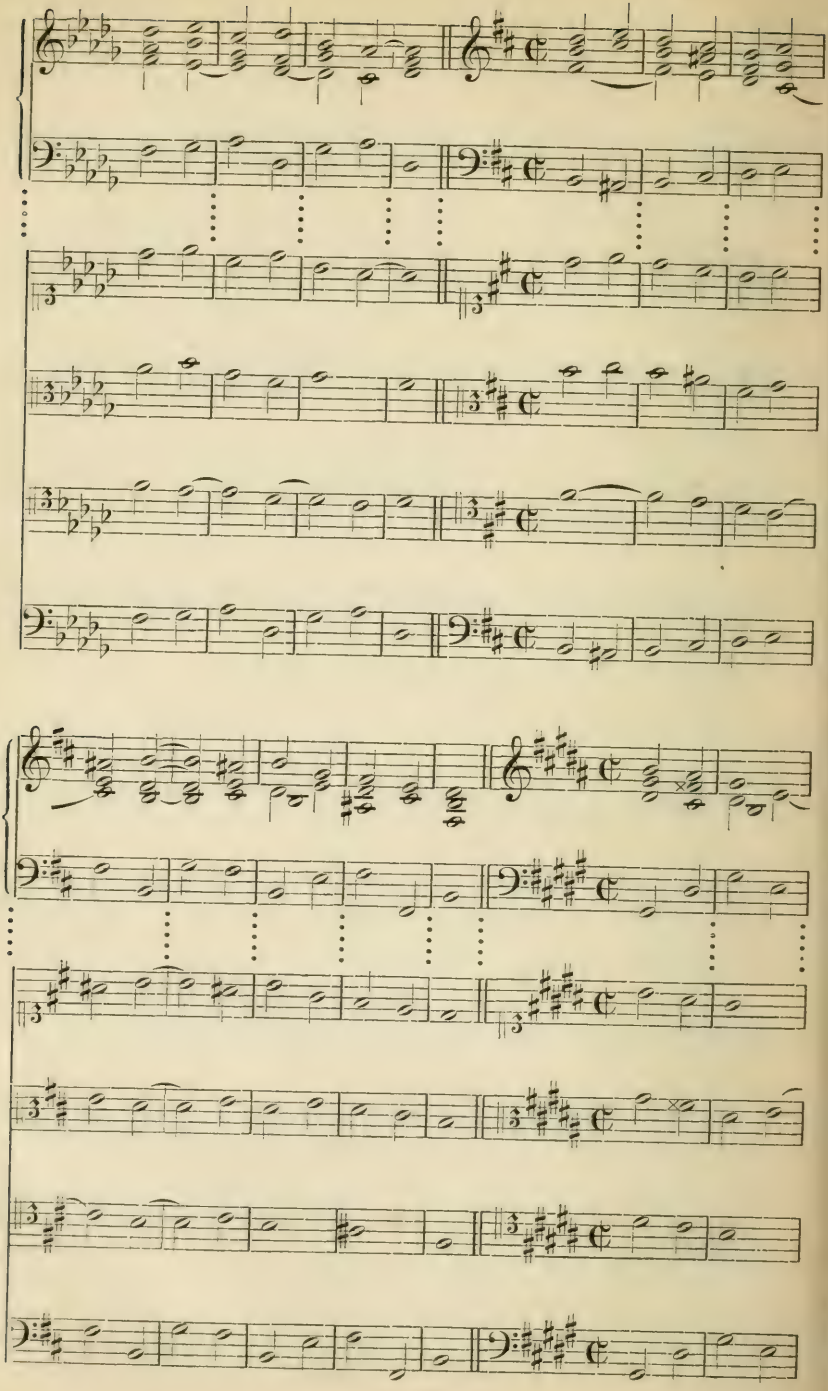


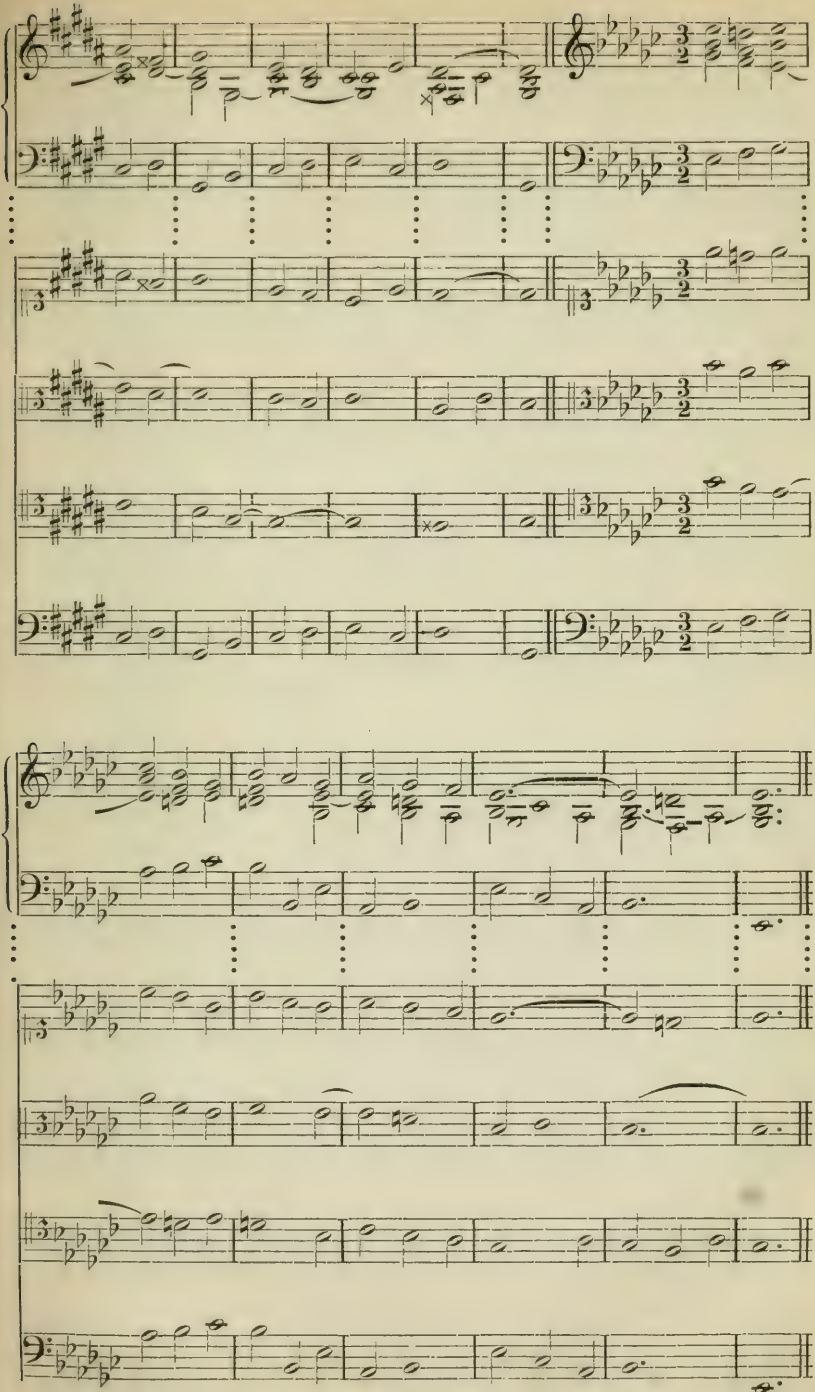


Zu § 4. | To § 4.

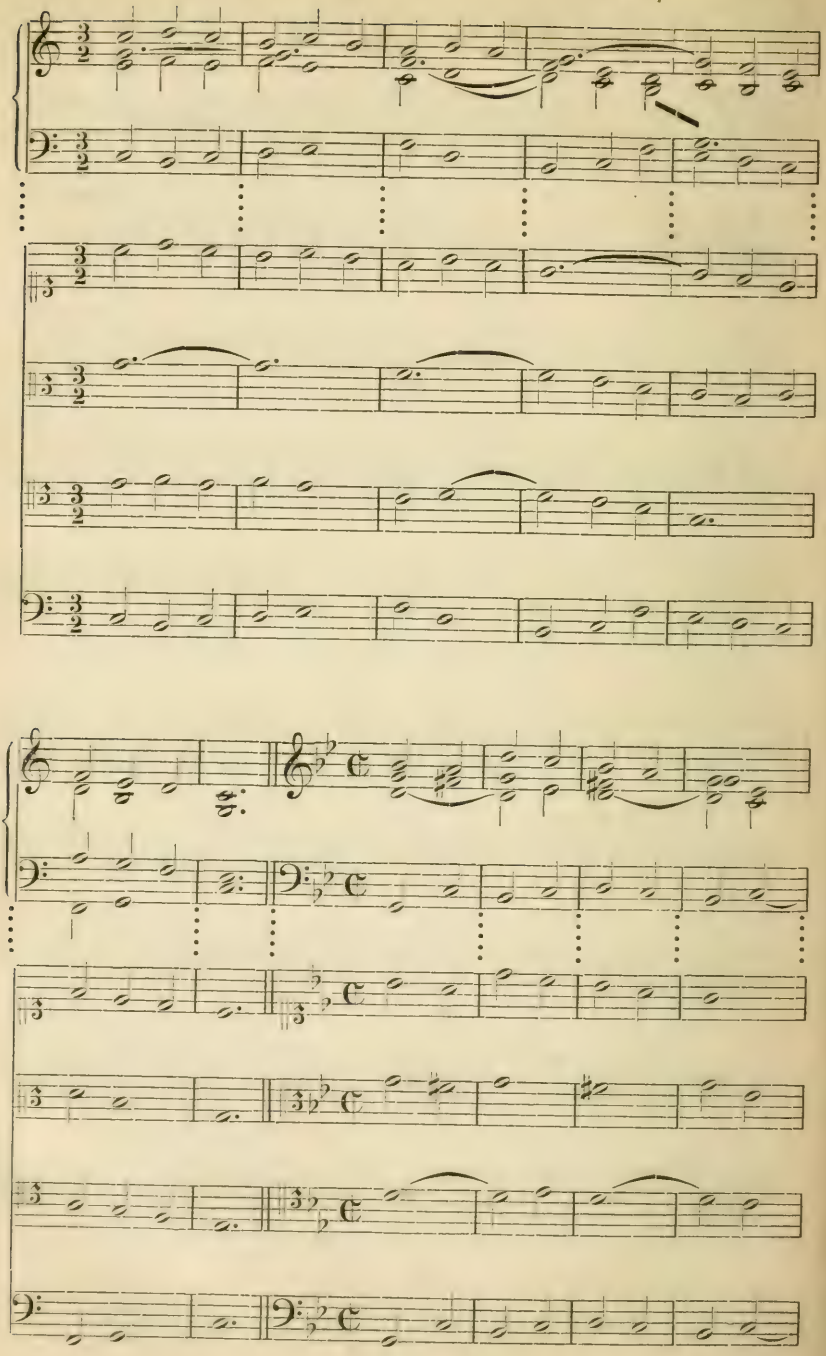


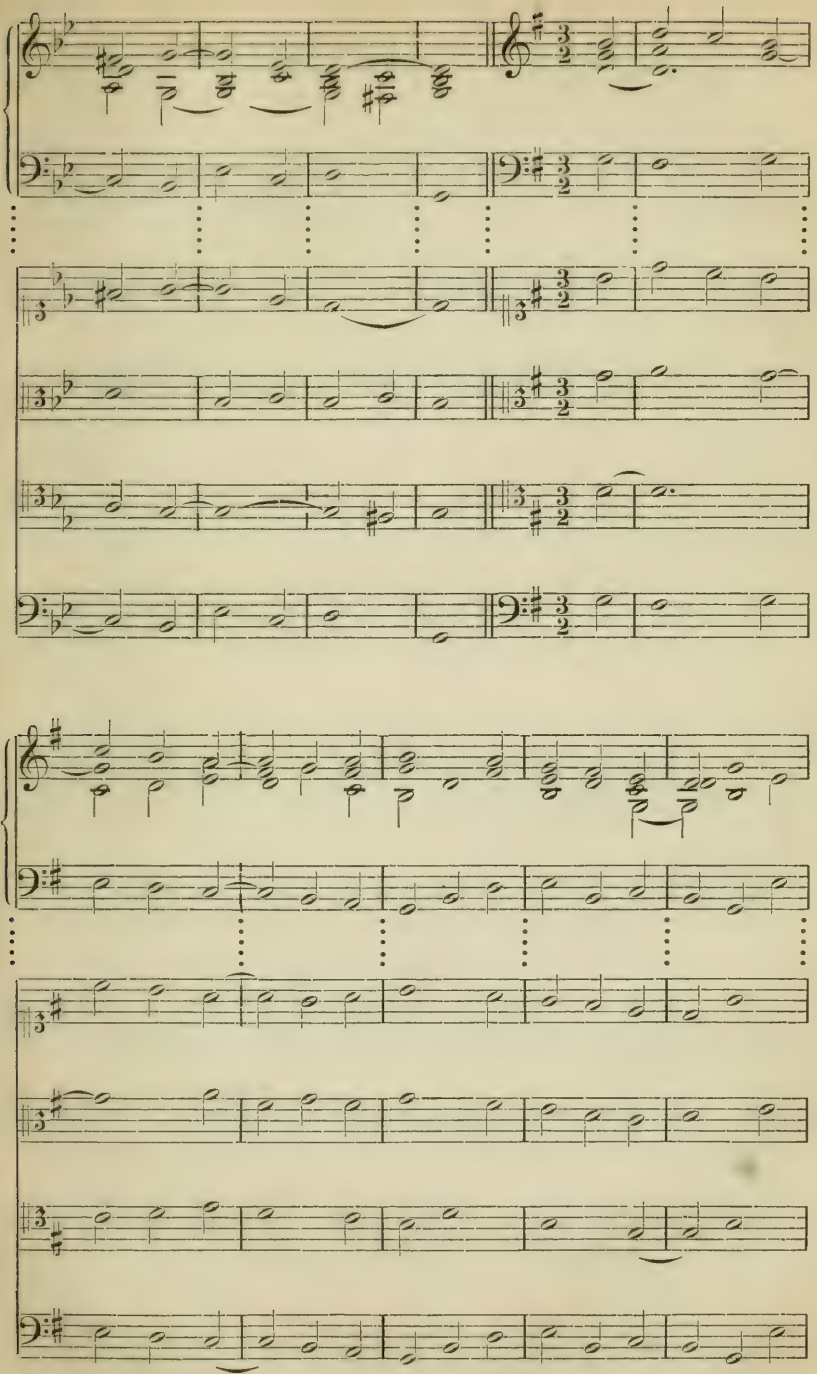

Zu § 5.
To § 5.

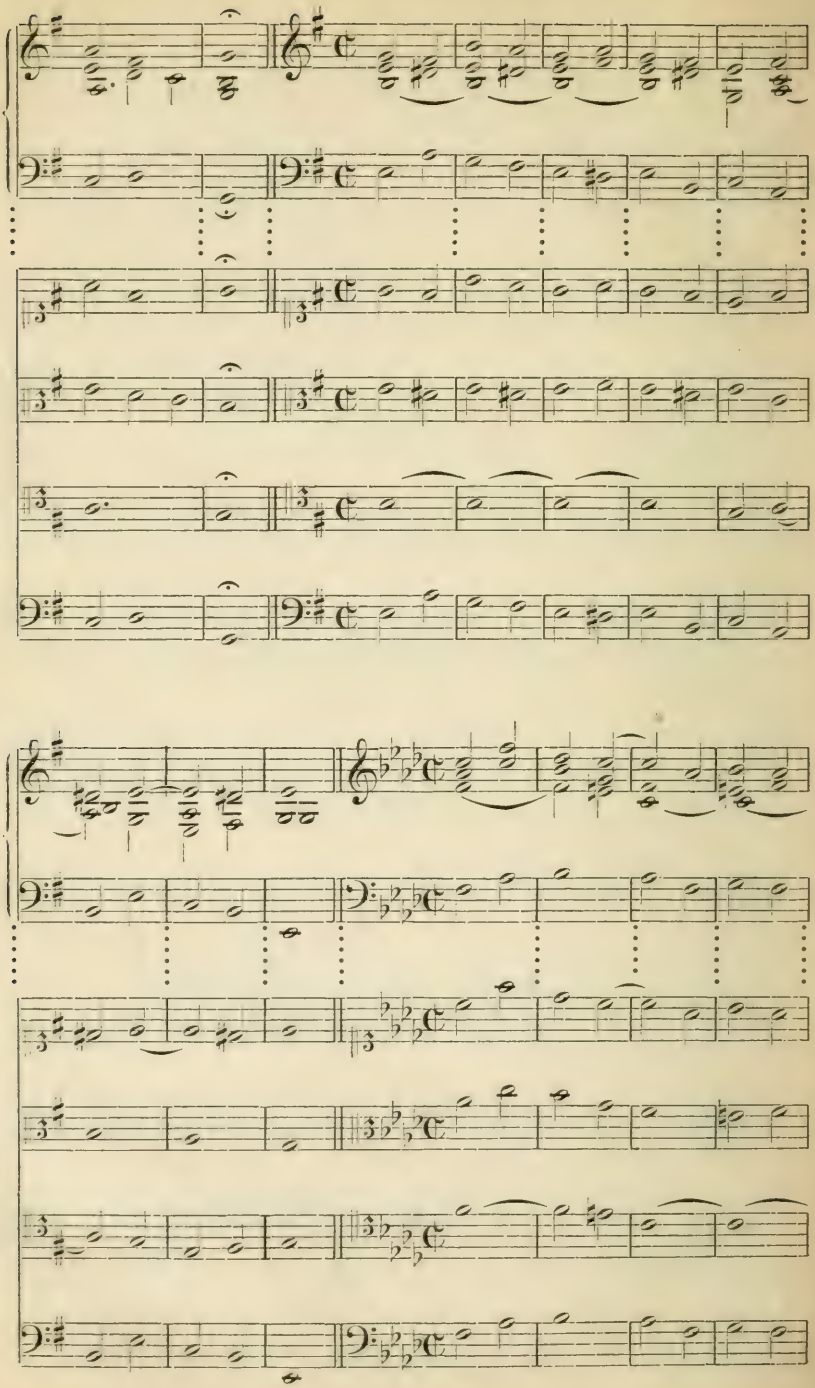


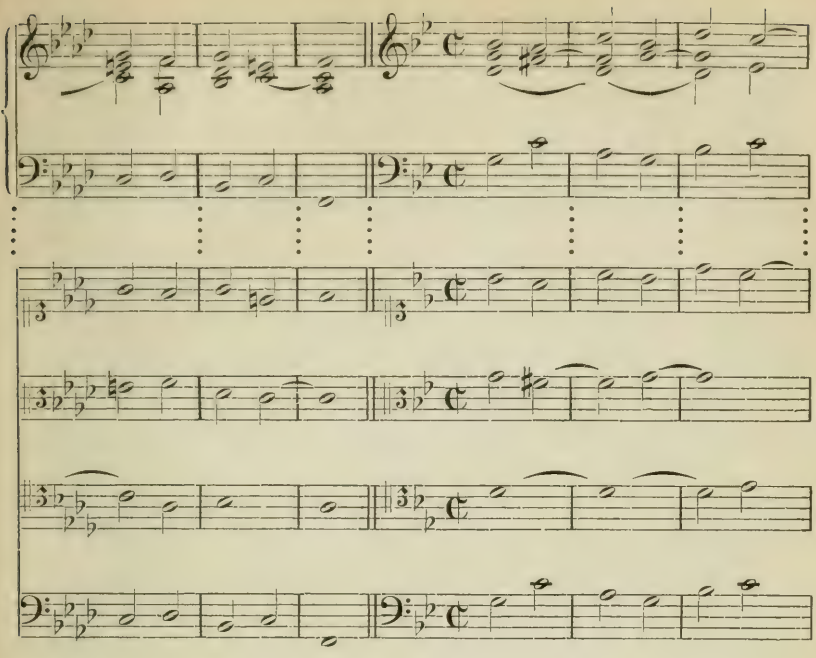


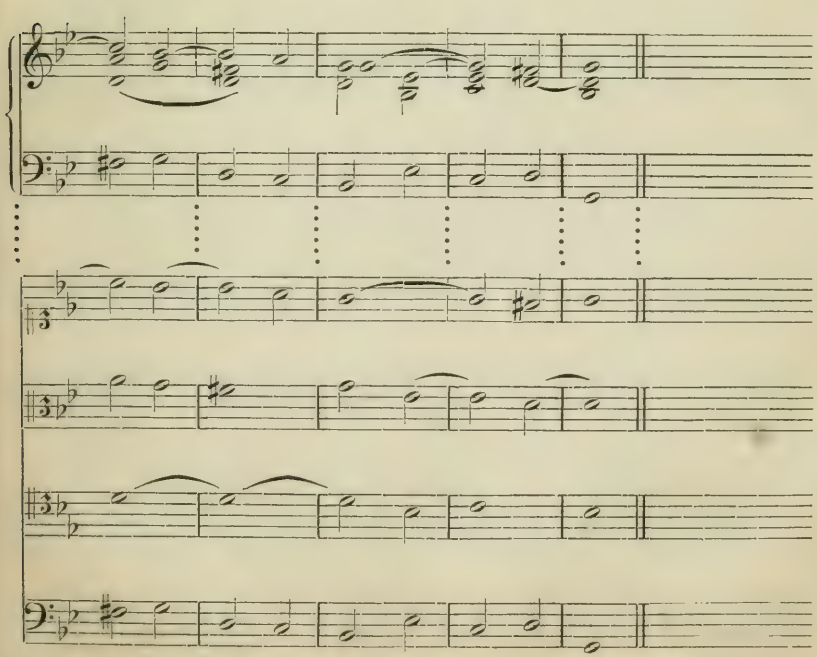
Zu § 6. | To § 6.



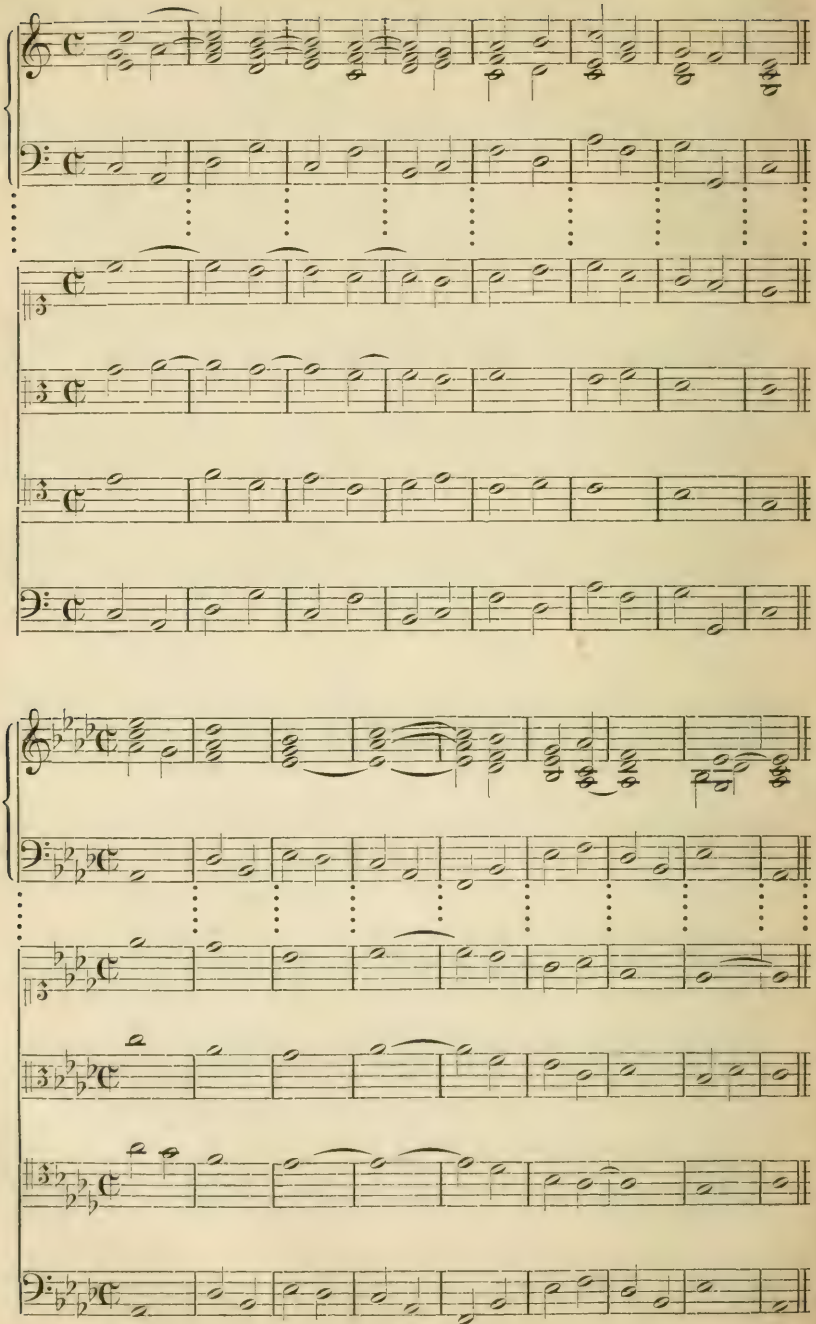


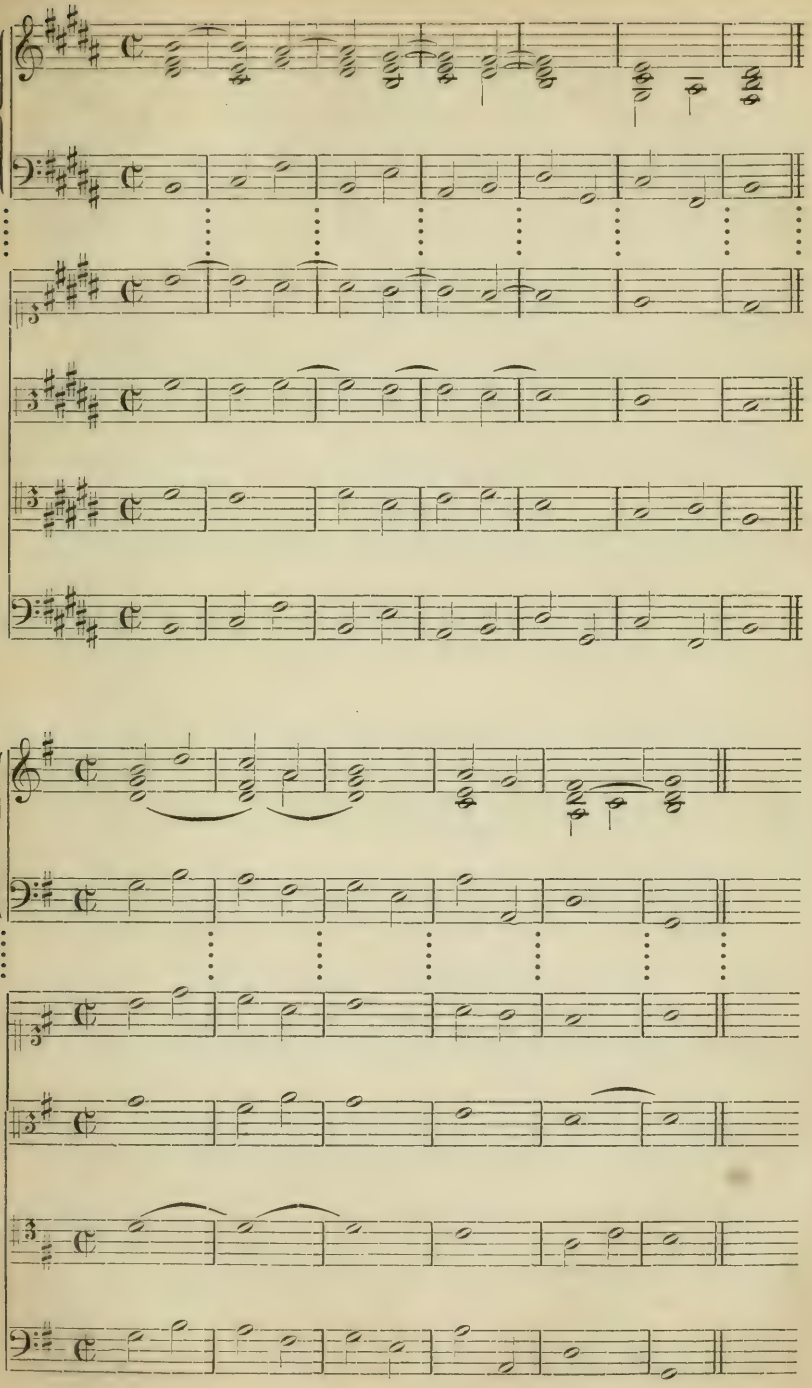




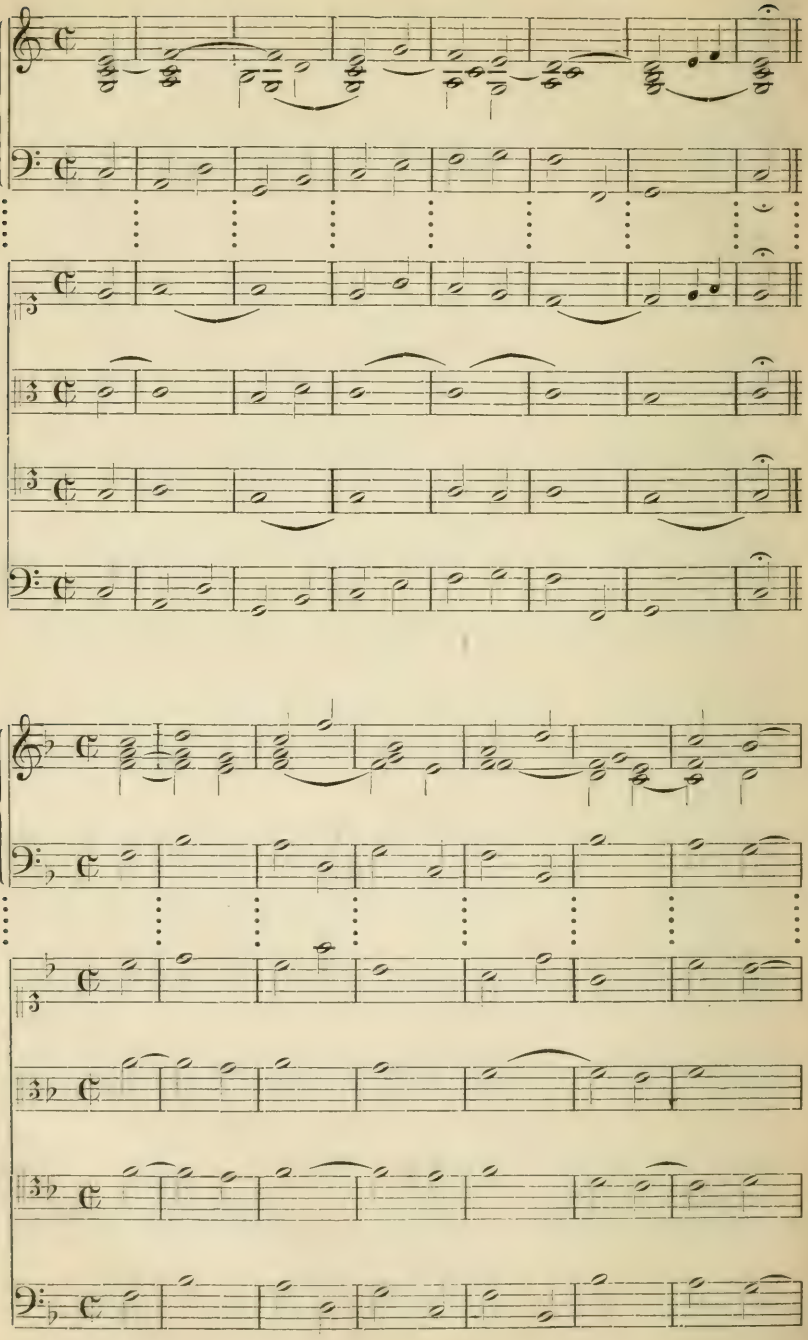


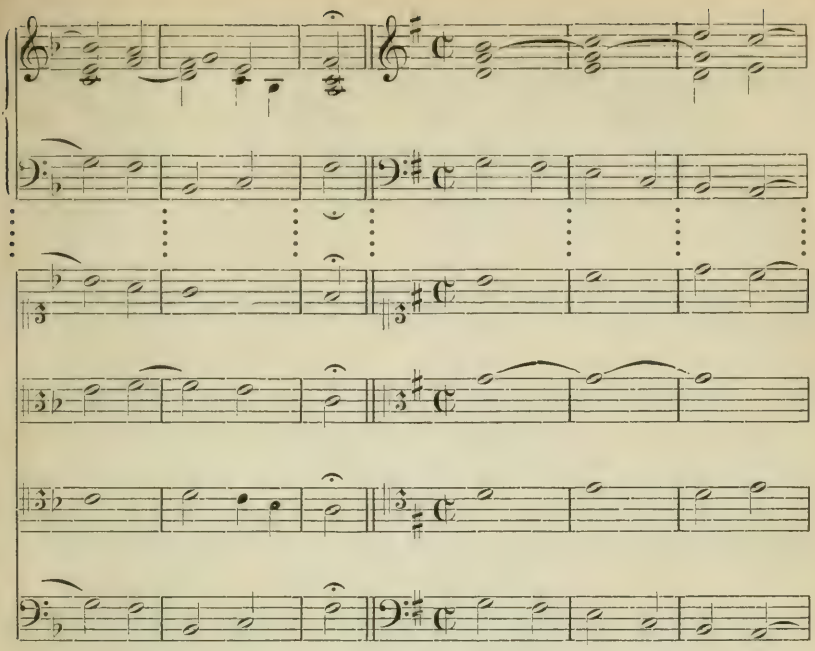
Zu § 7. | To § 7.

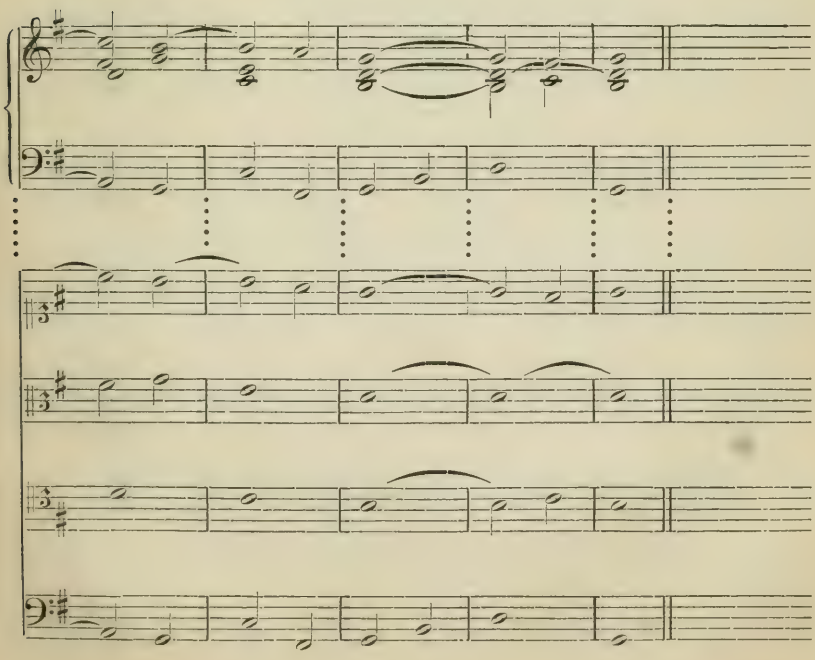




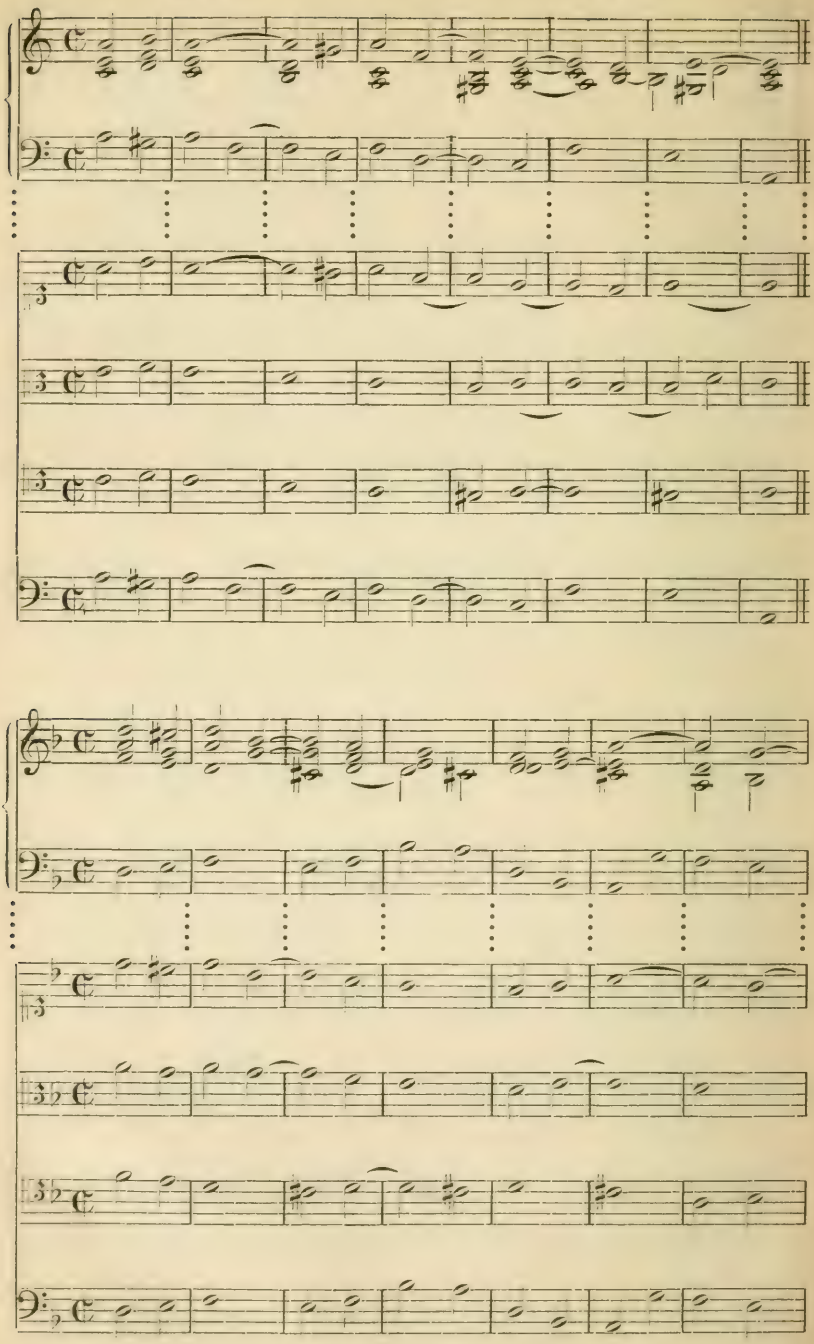
Zu § 8. To§ 8.

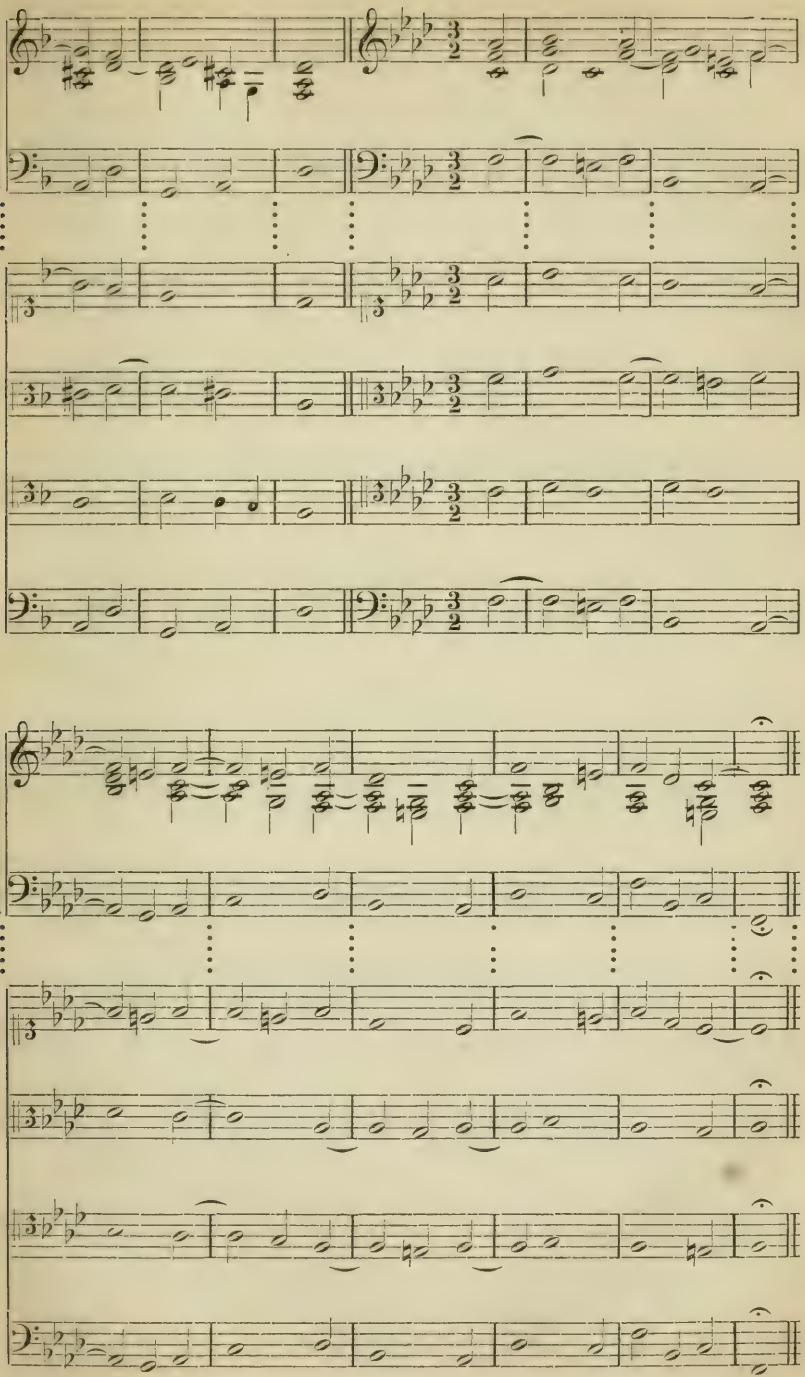


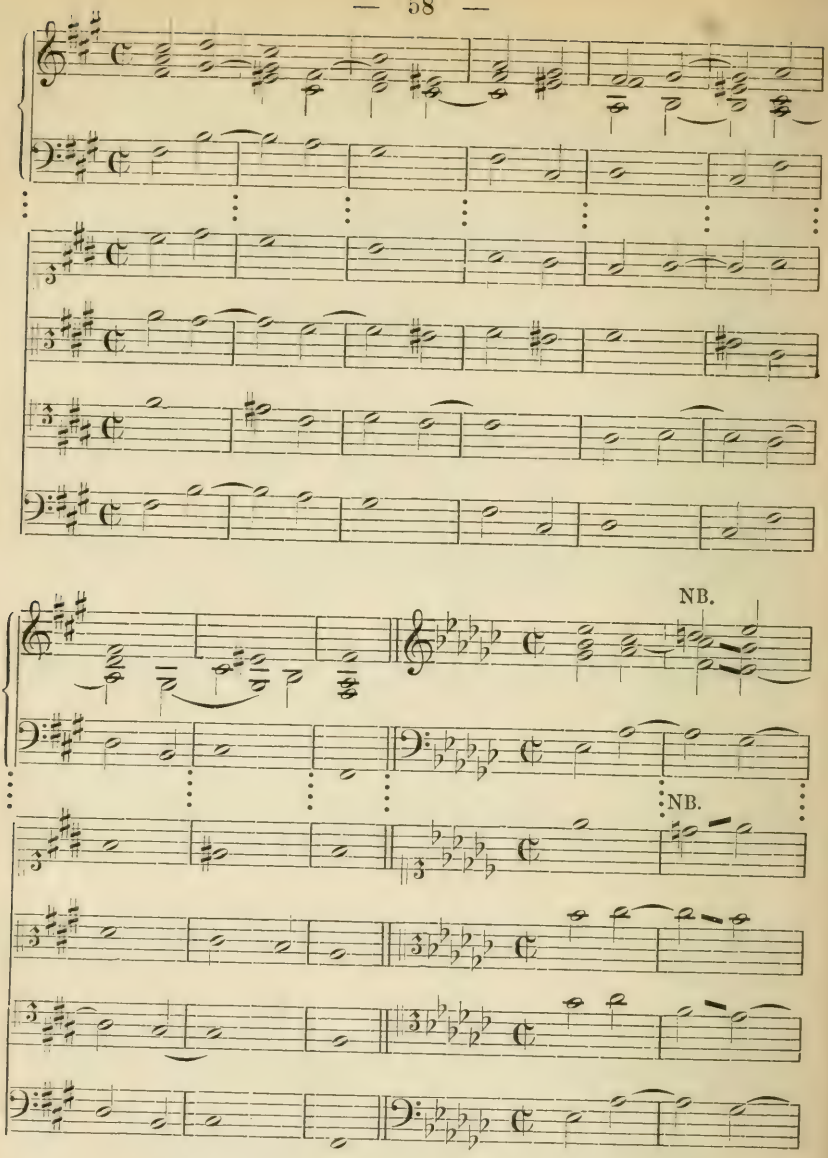




Zu § 9. | To § 9.

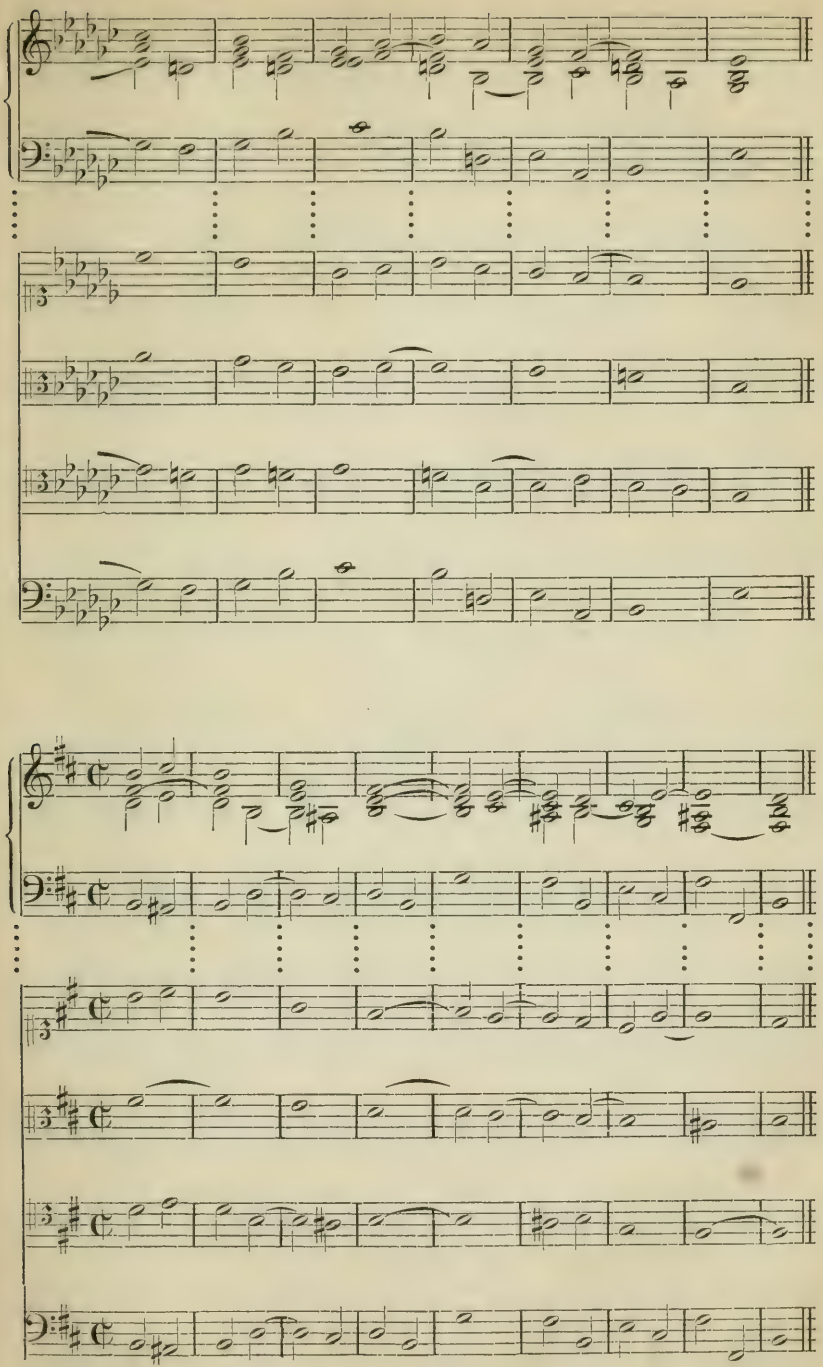


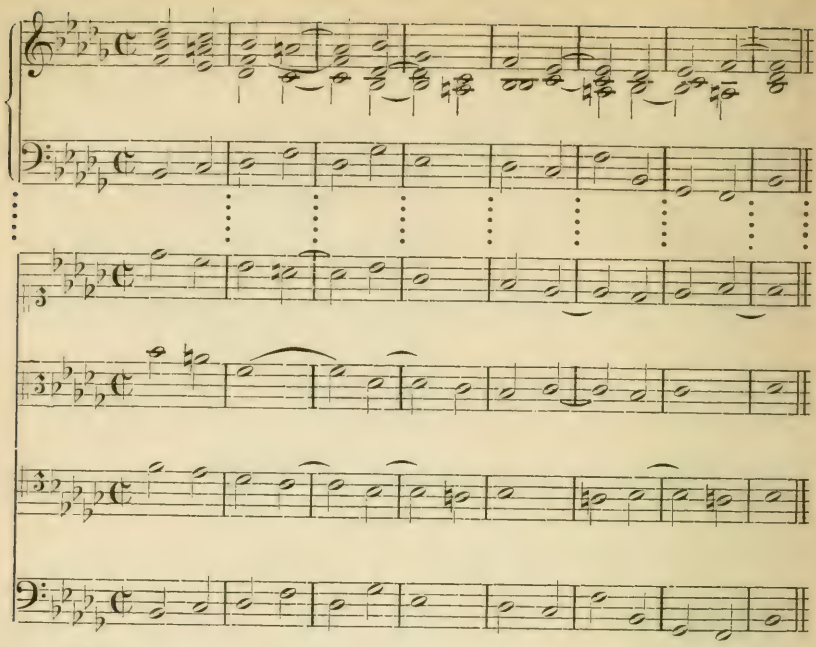




NB. Die Bewegung des Tenors und Alts aus einer verminderten Quinte abwärts in eine reine Quinte ist hier nicht zu tadeln, weil die Gegenbewegung des Leittones im Sopran die Quintenfolge der Mittelstimmen vollkommen verdeckt und deren unangenehme Wirkung aufhebt. (Vergl. des Verf. »Die Kunst zu moduliren und zu präludiren«, Kap. III, § 20, Beisp. 63 u. die Anmerk.)

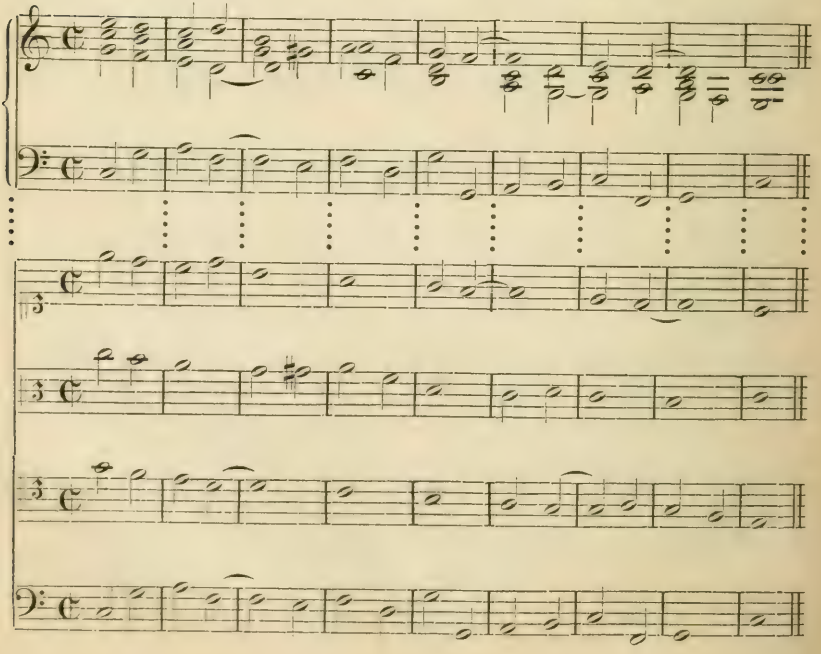
NB. The leading of the tenor and alto from a diminished into a perfect fifth is not to be found fault with, as the contrary motion of the leading tone in the soprano cover the fifths in the middle voices. (Compare »Jadassohn, the Art to Modulate« Chapt. III, § 20, Ex. 63 and the remark.)

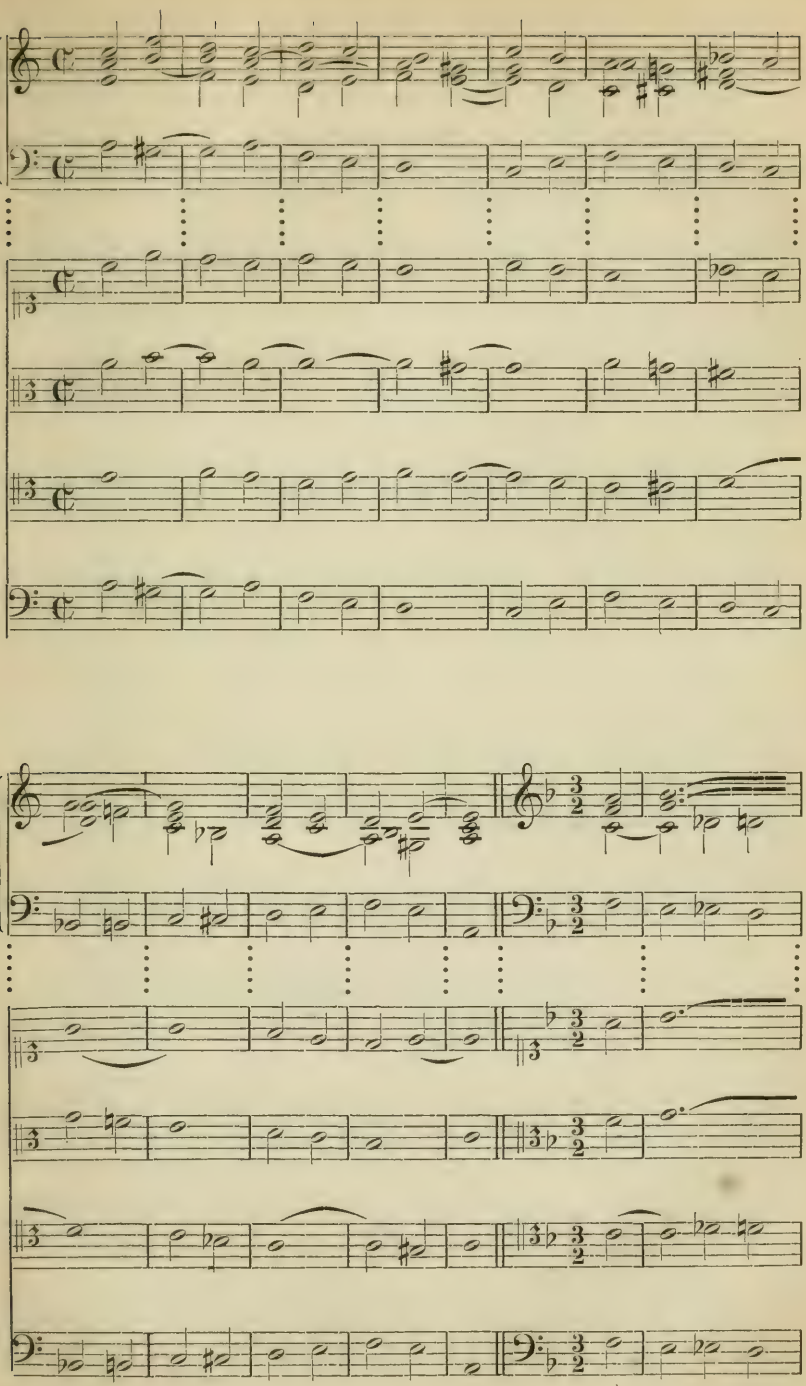


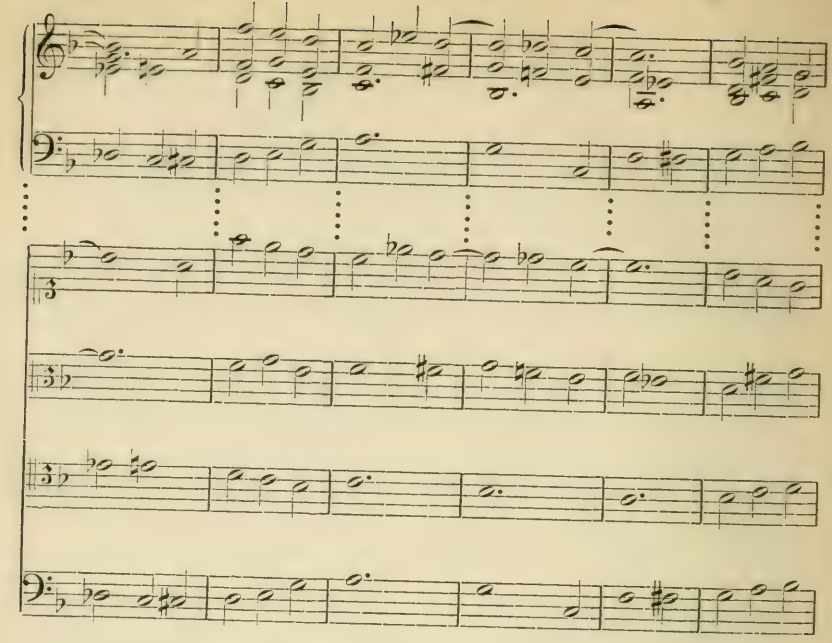


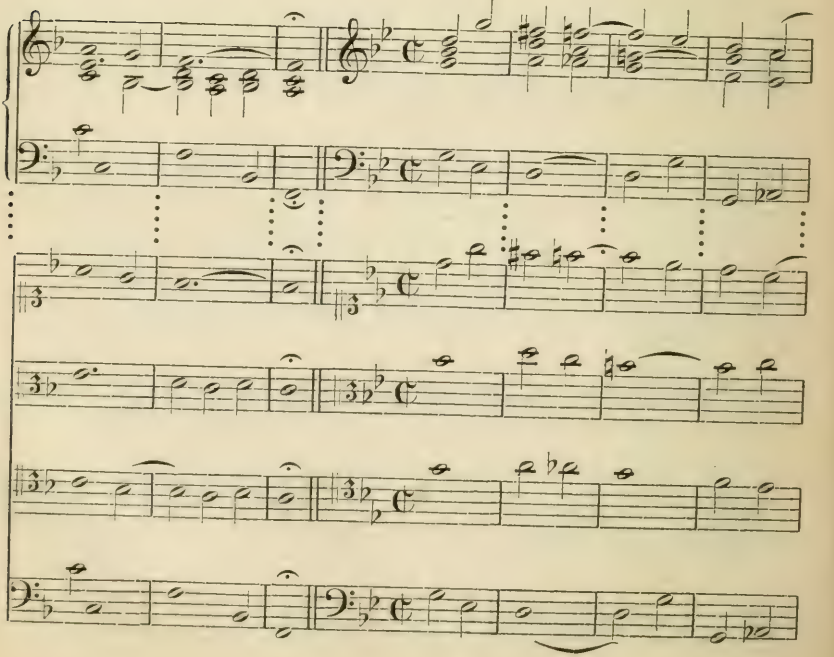
Zu § 10.

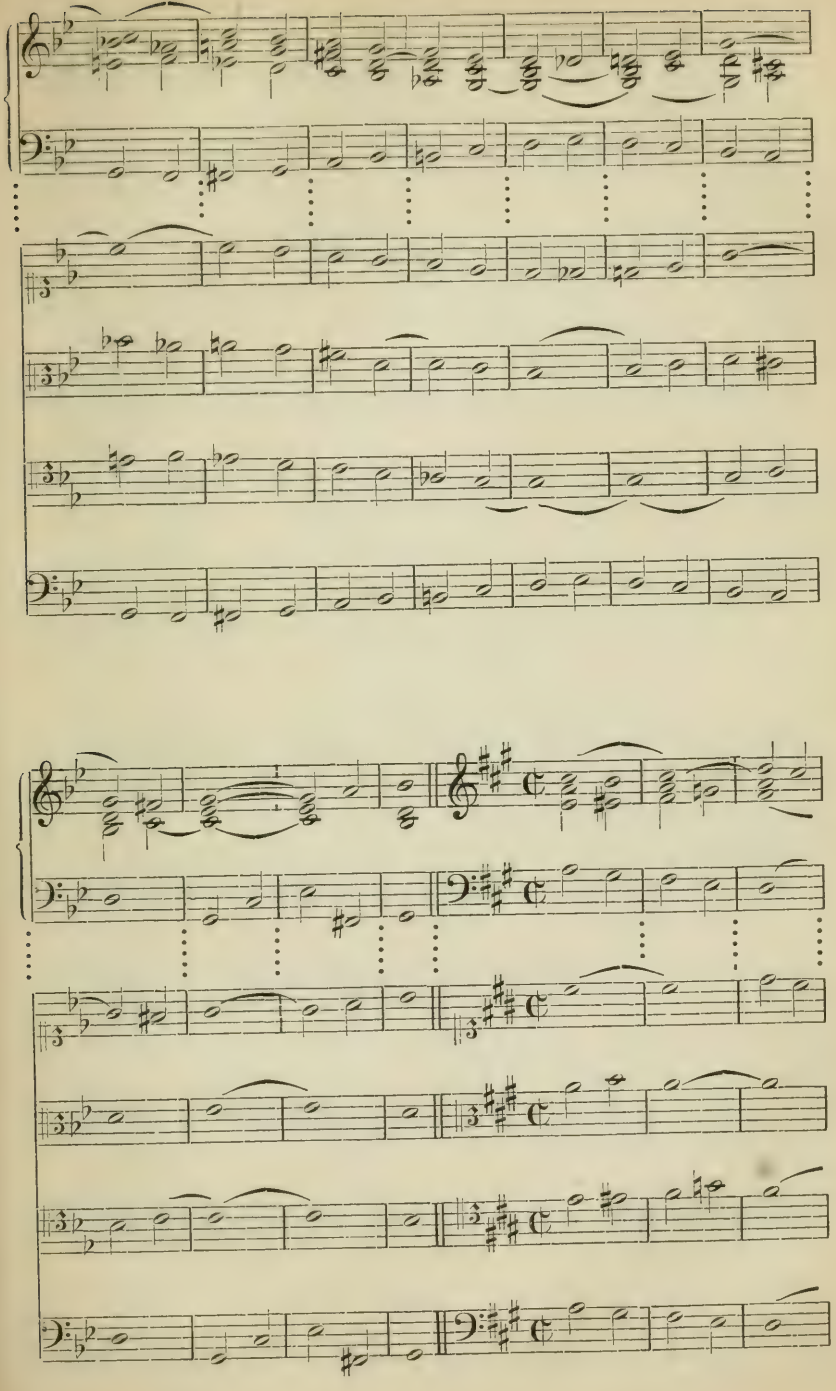
To § 10.

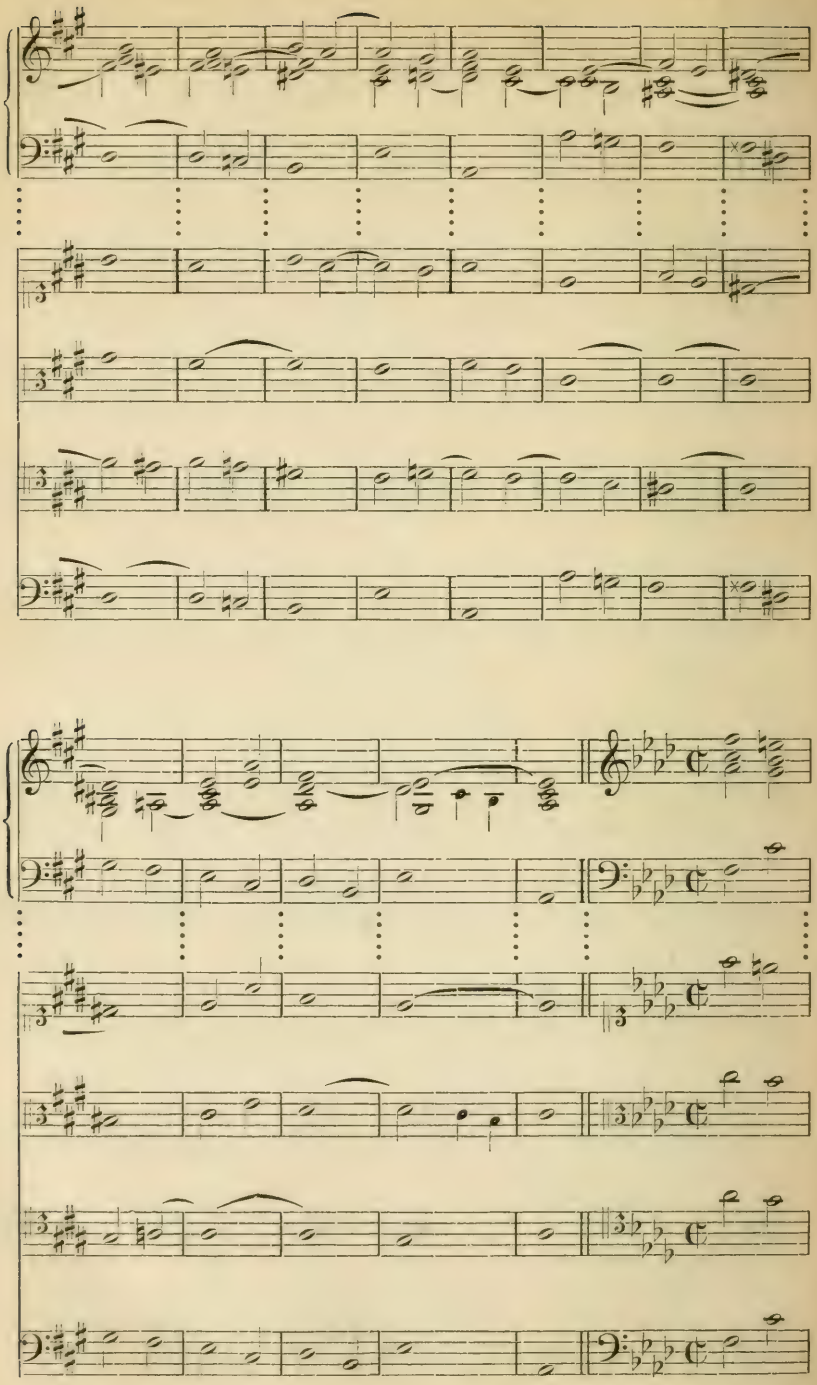


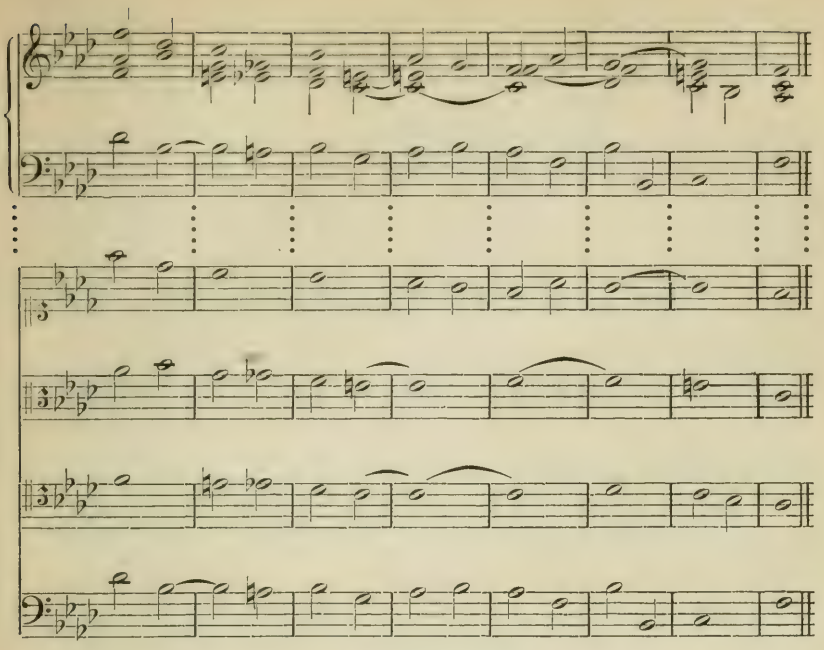




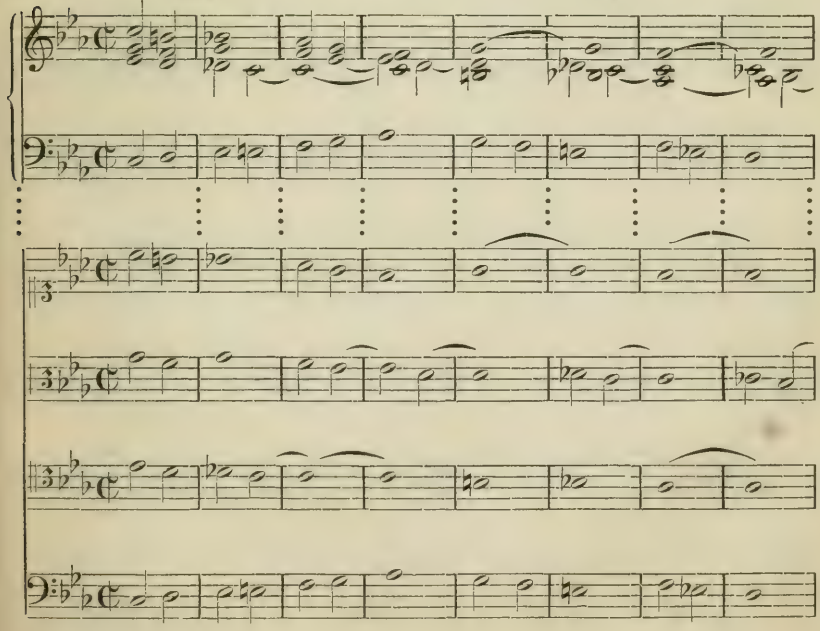


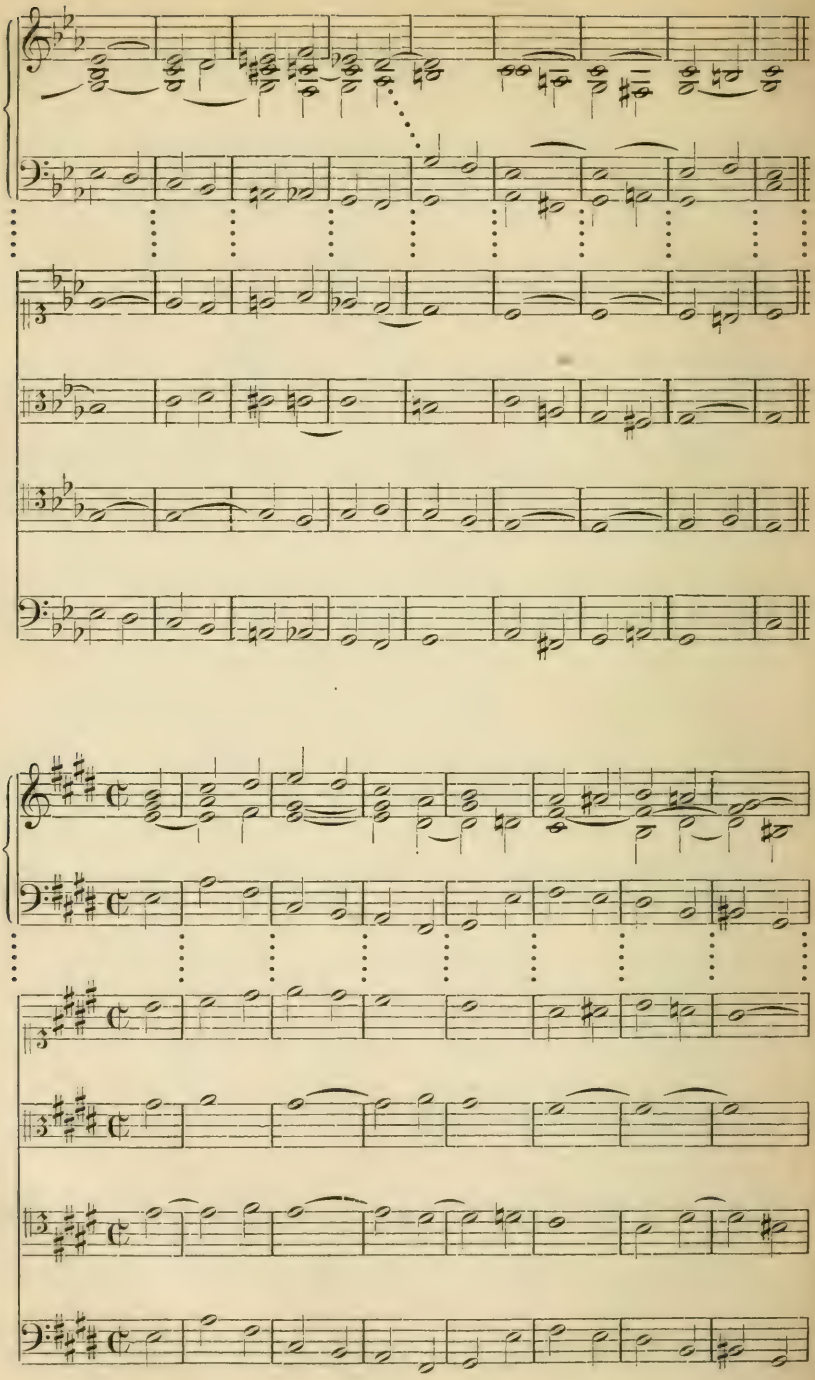


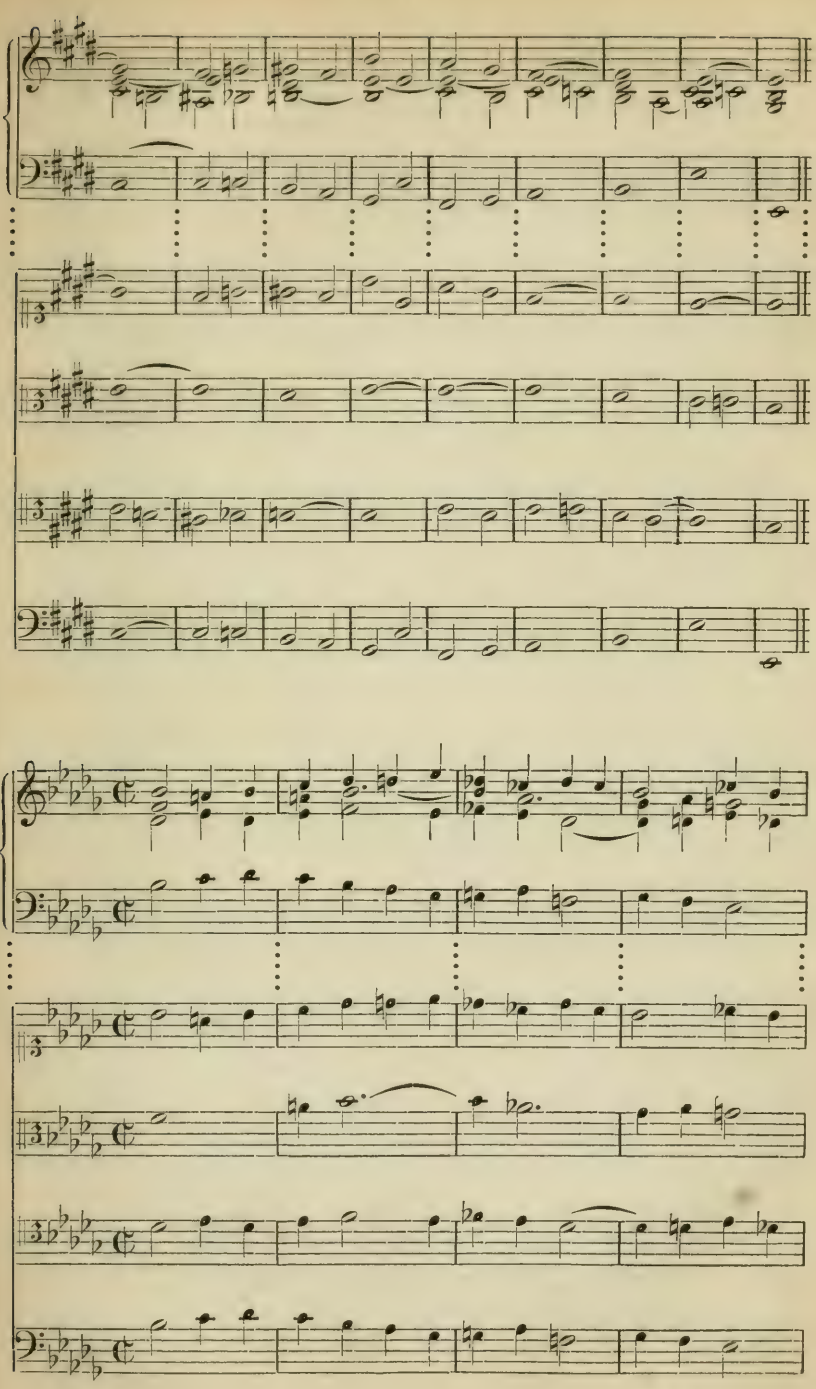


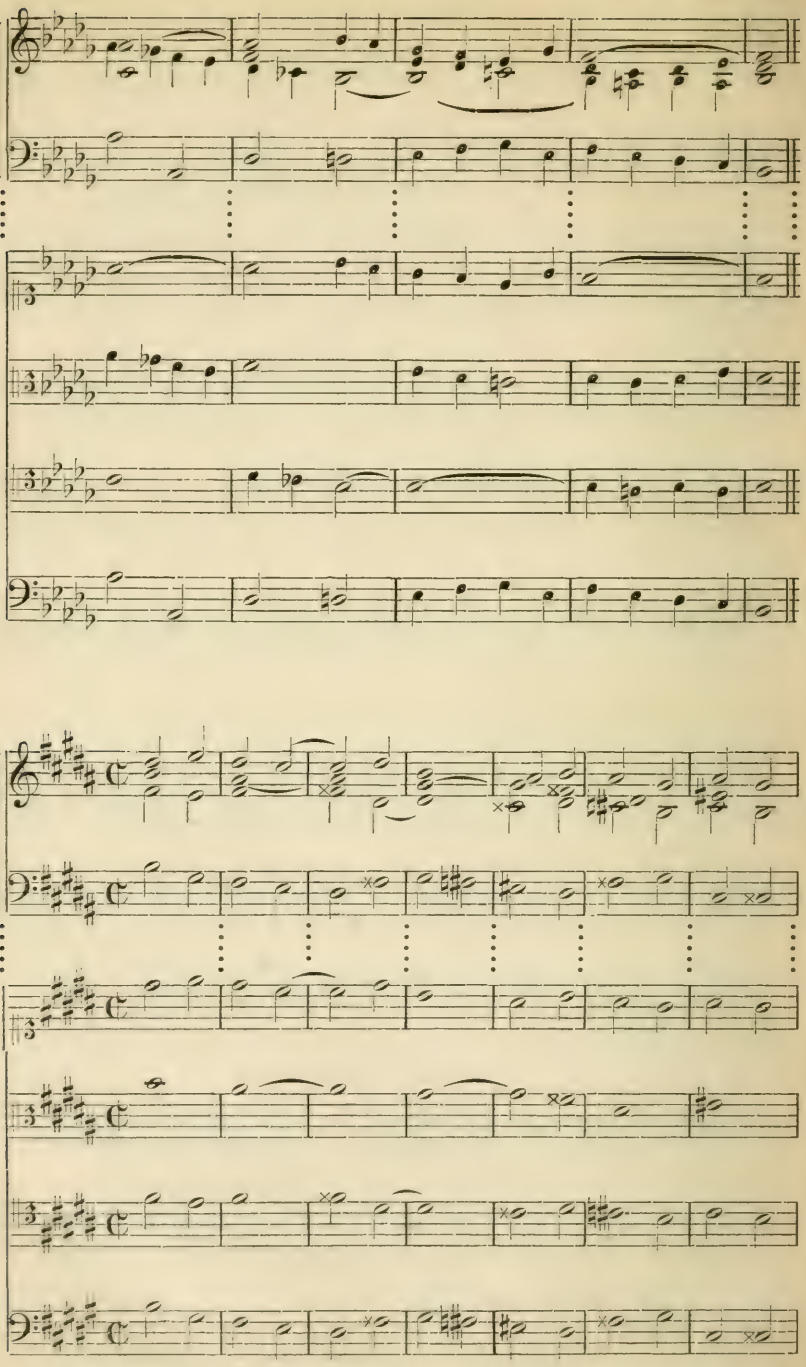


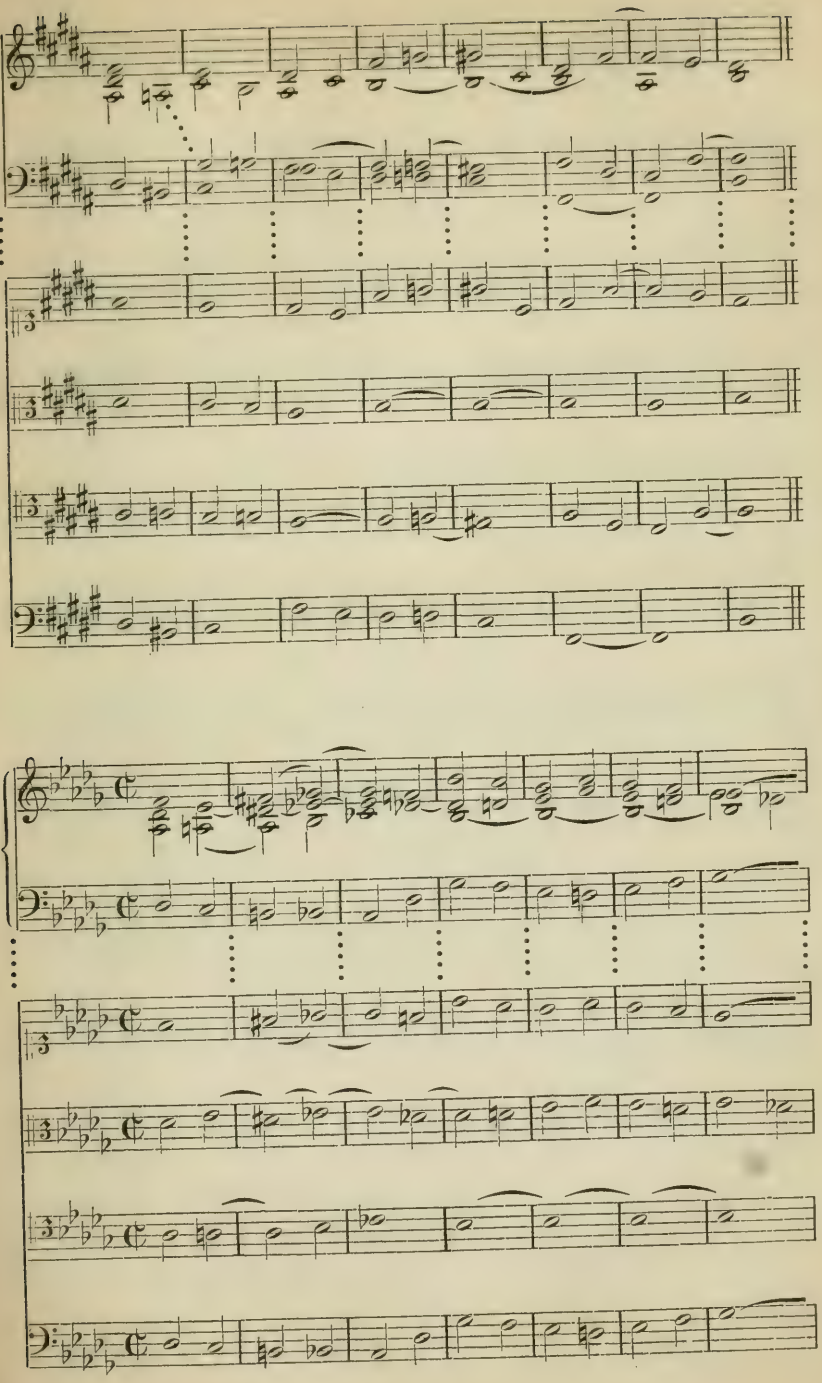
Zu § 11. | To § 11.

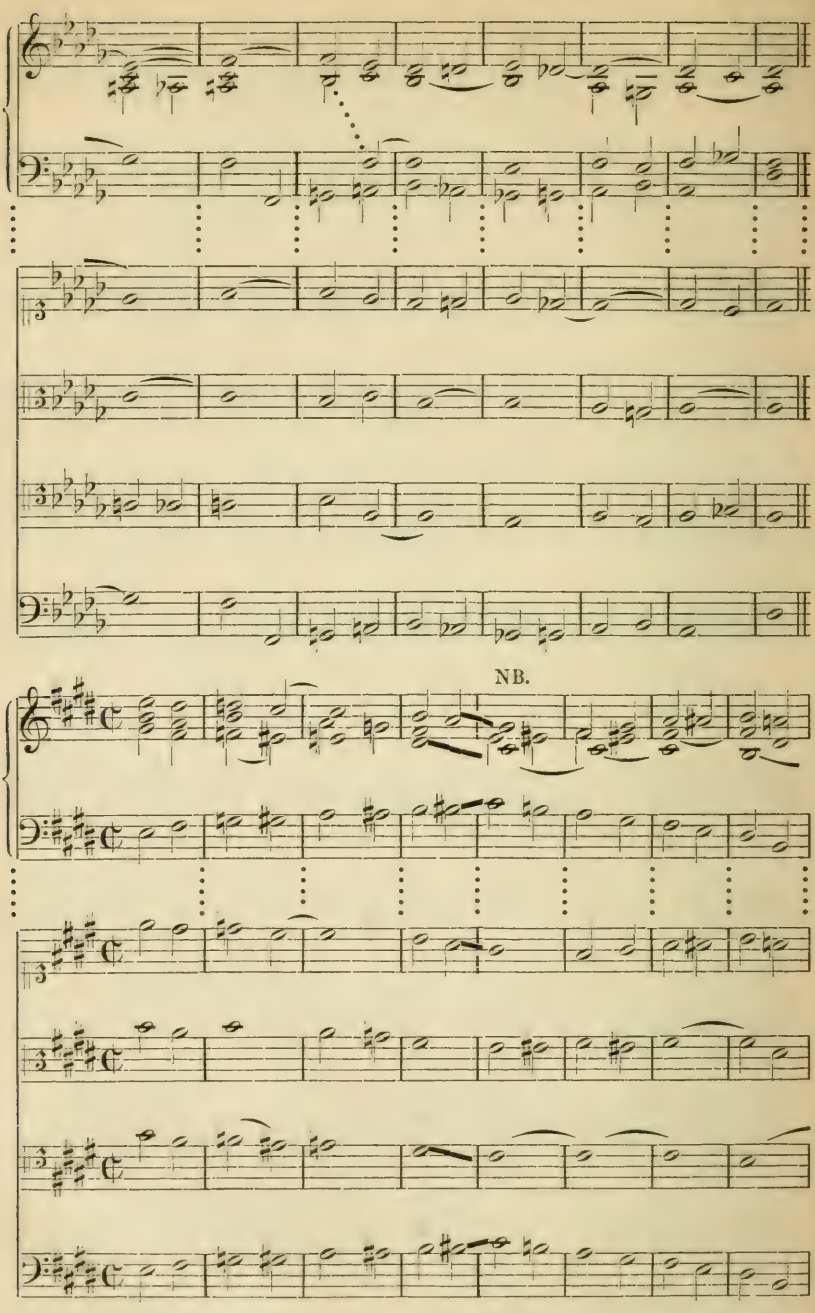






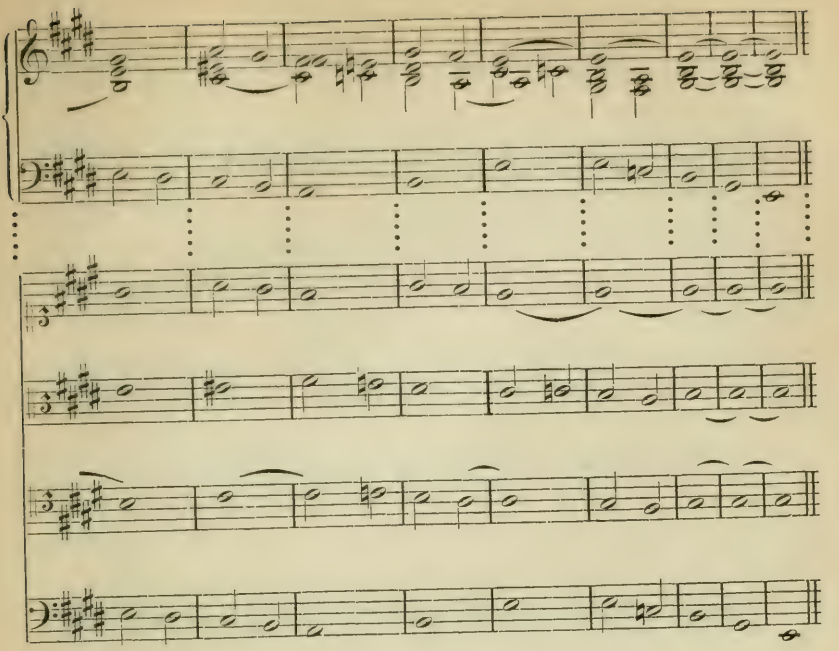




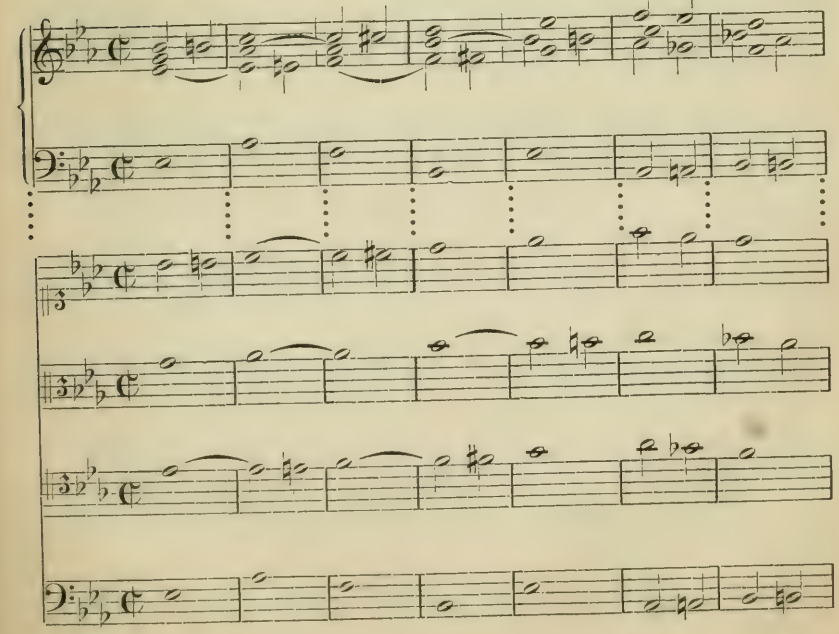


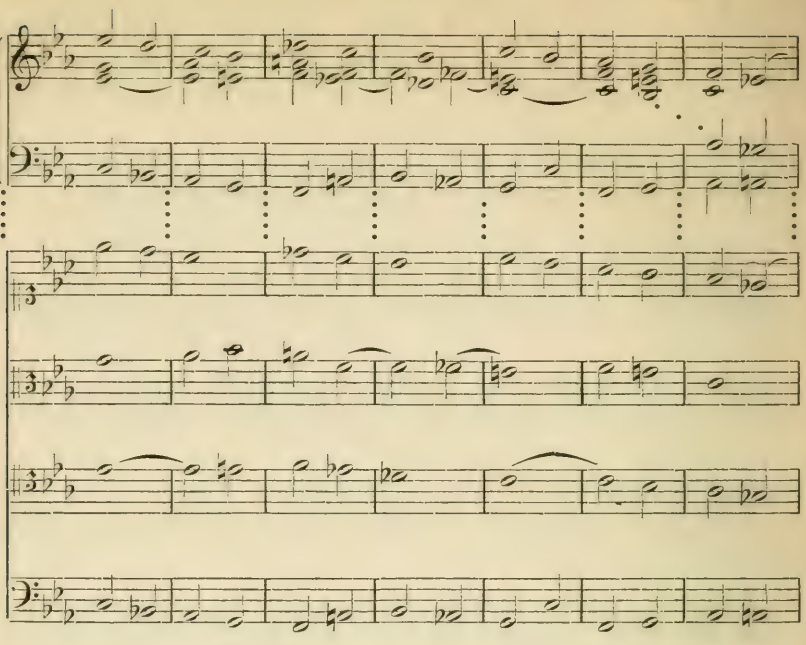
NB. Siehe die Anmerkung Seite 58. (Vergl. Jadassohn »die Kunst zu Moduliren« Cap. III, § 20. Beisp. 63.)

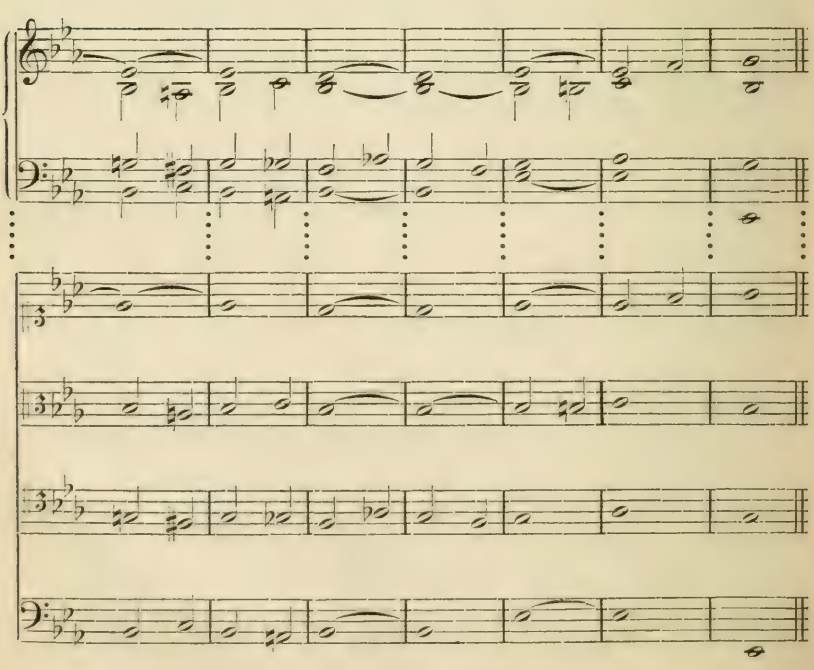
NB. Compare «Jadassohn, the Art to Modulate» Chapt. III, § 20, Ex. 63.

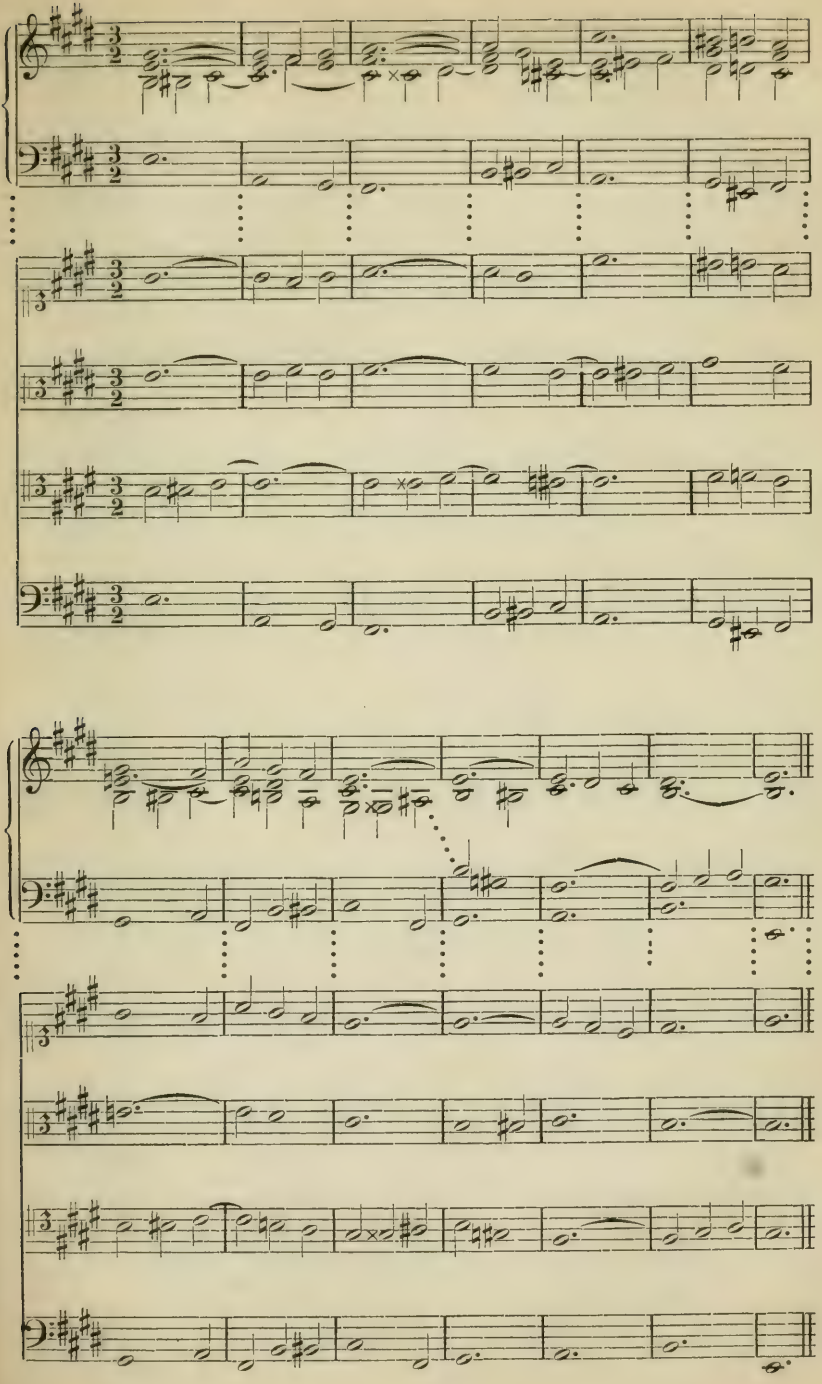


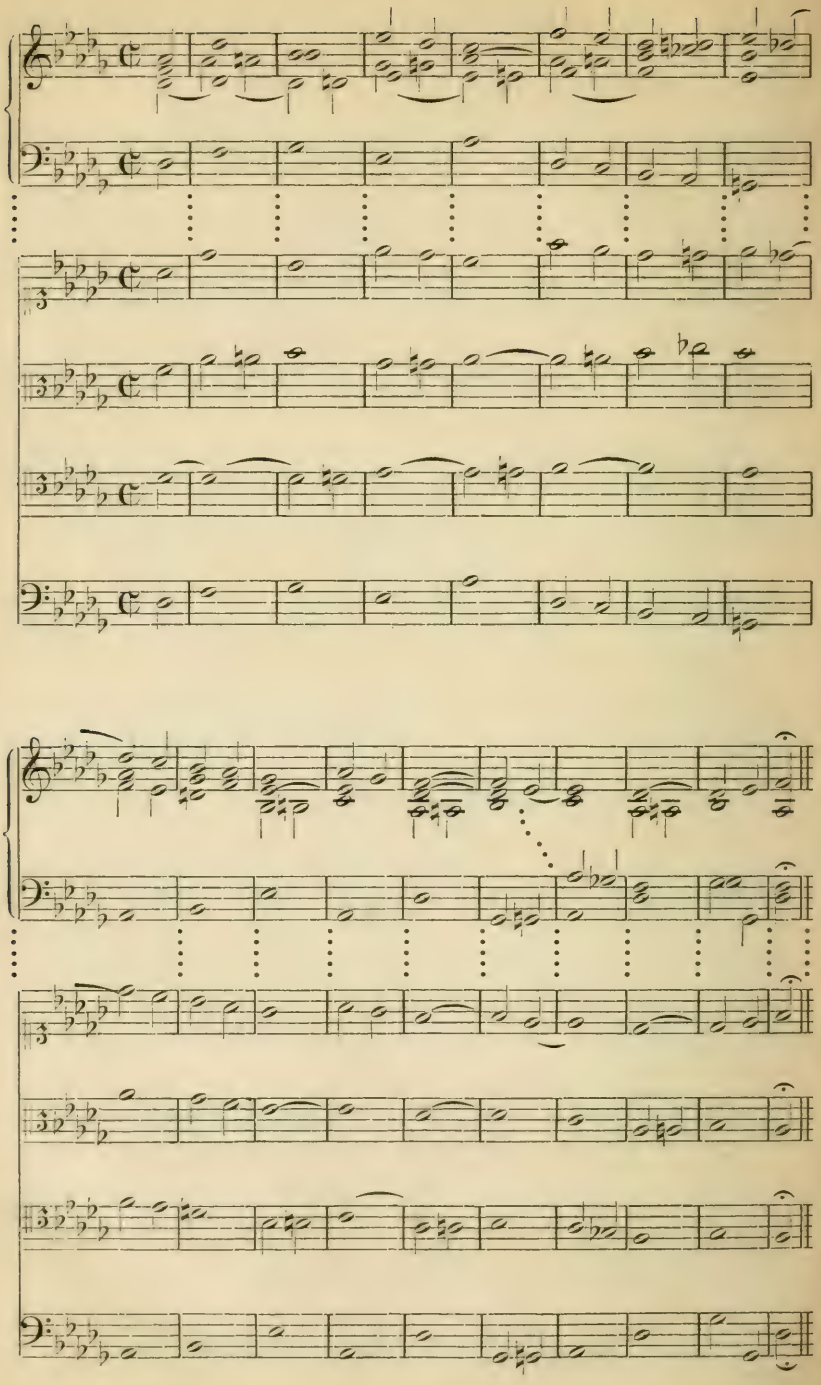
Zu § 12. | To § 12.

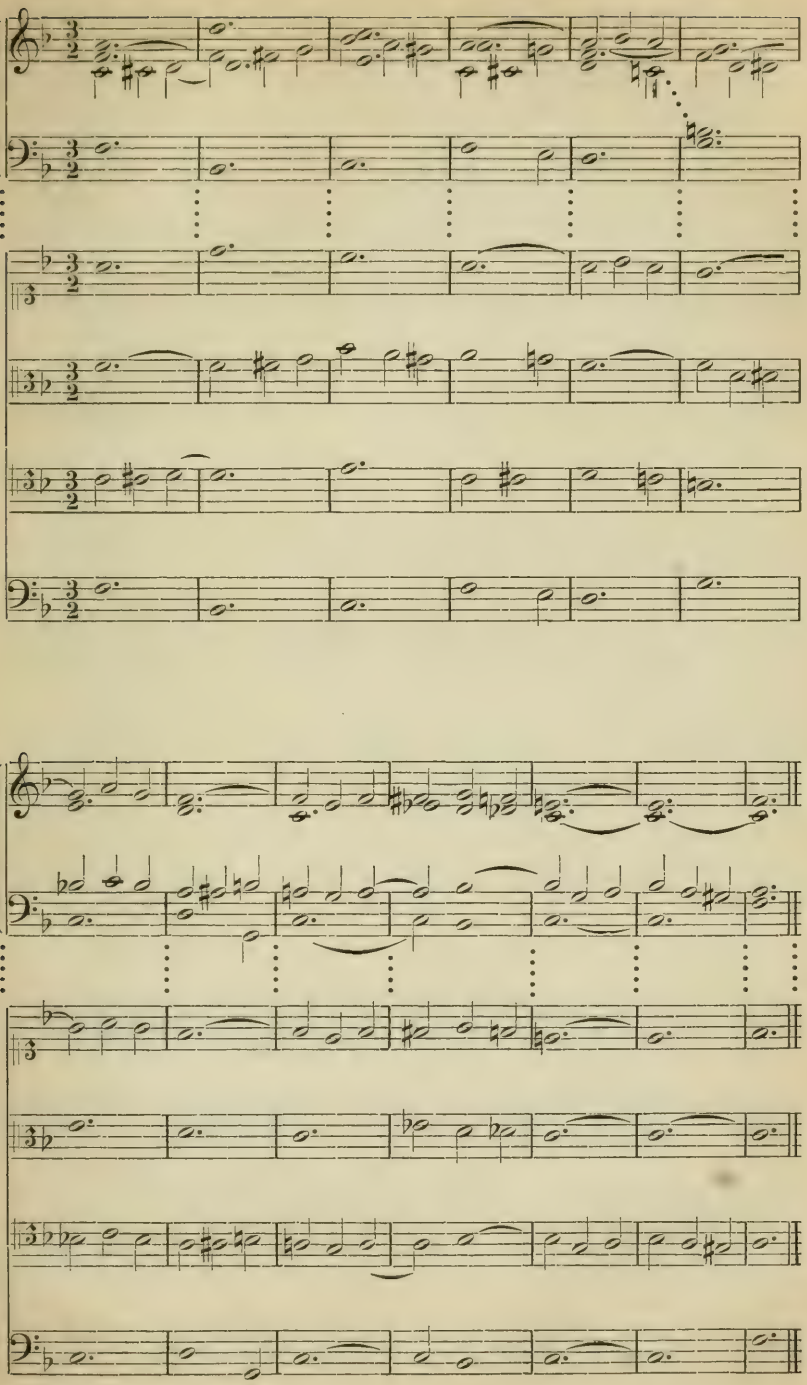




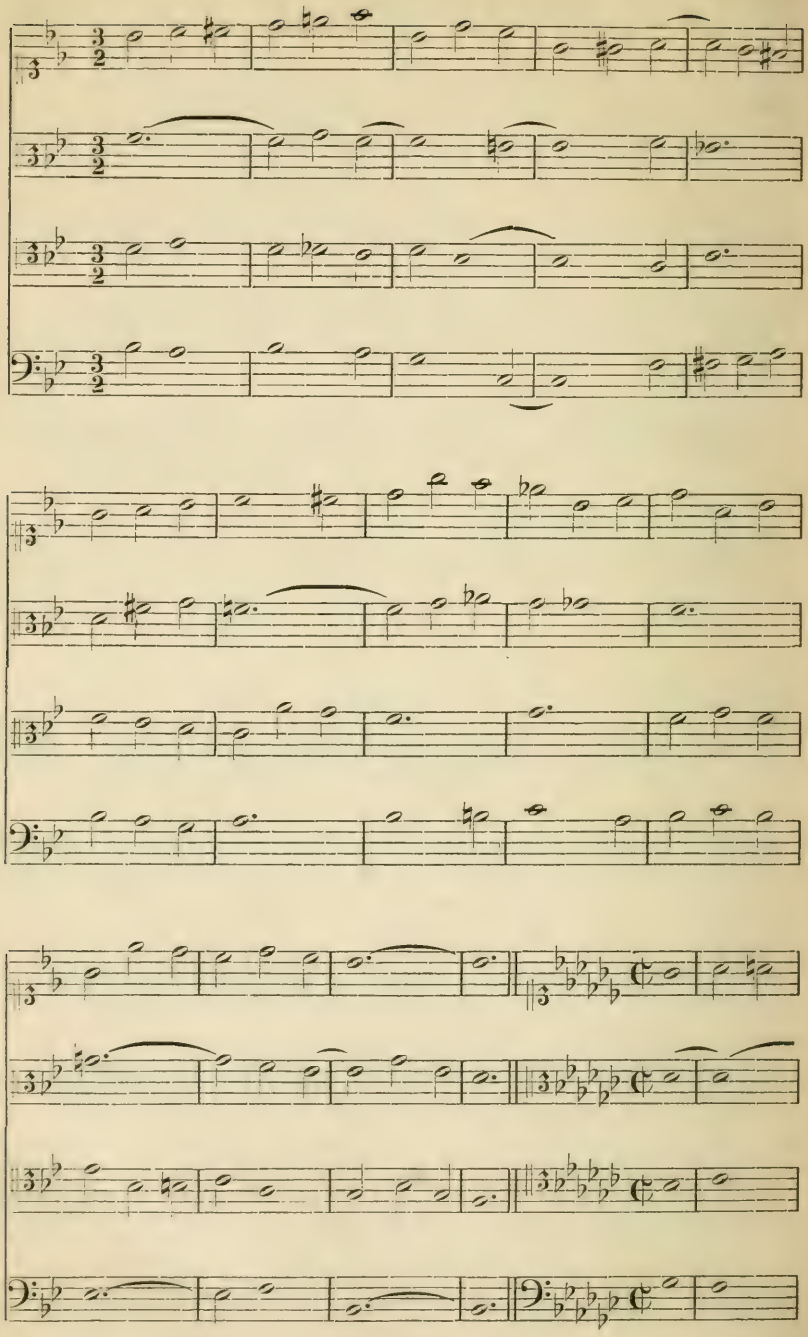


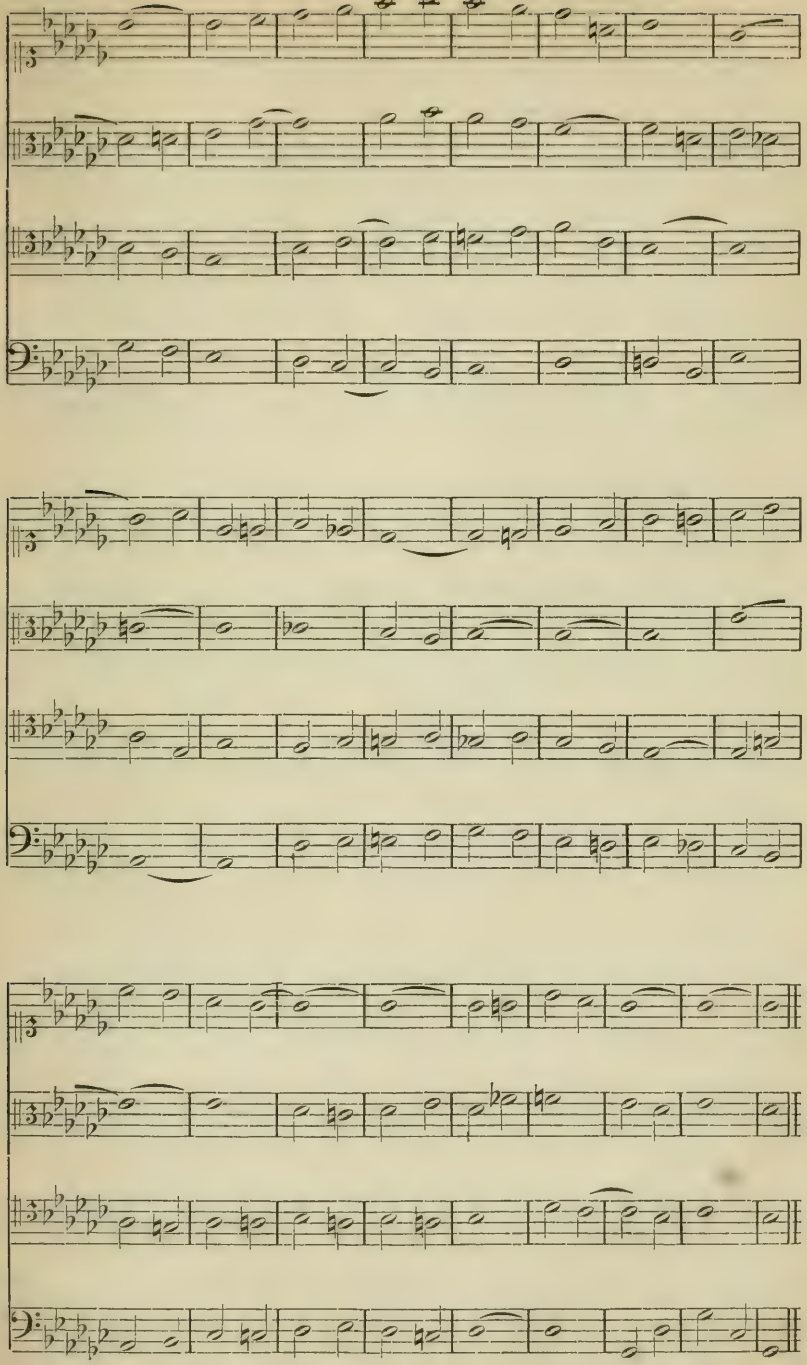


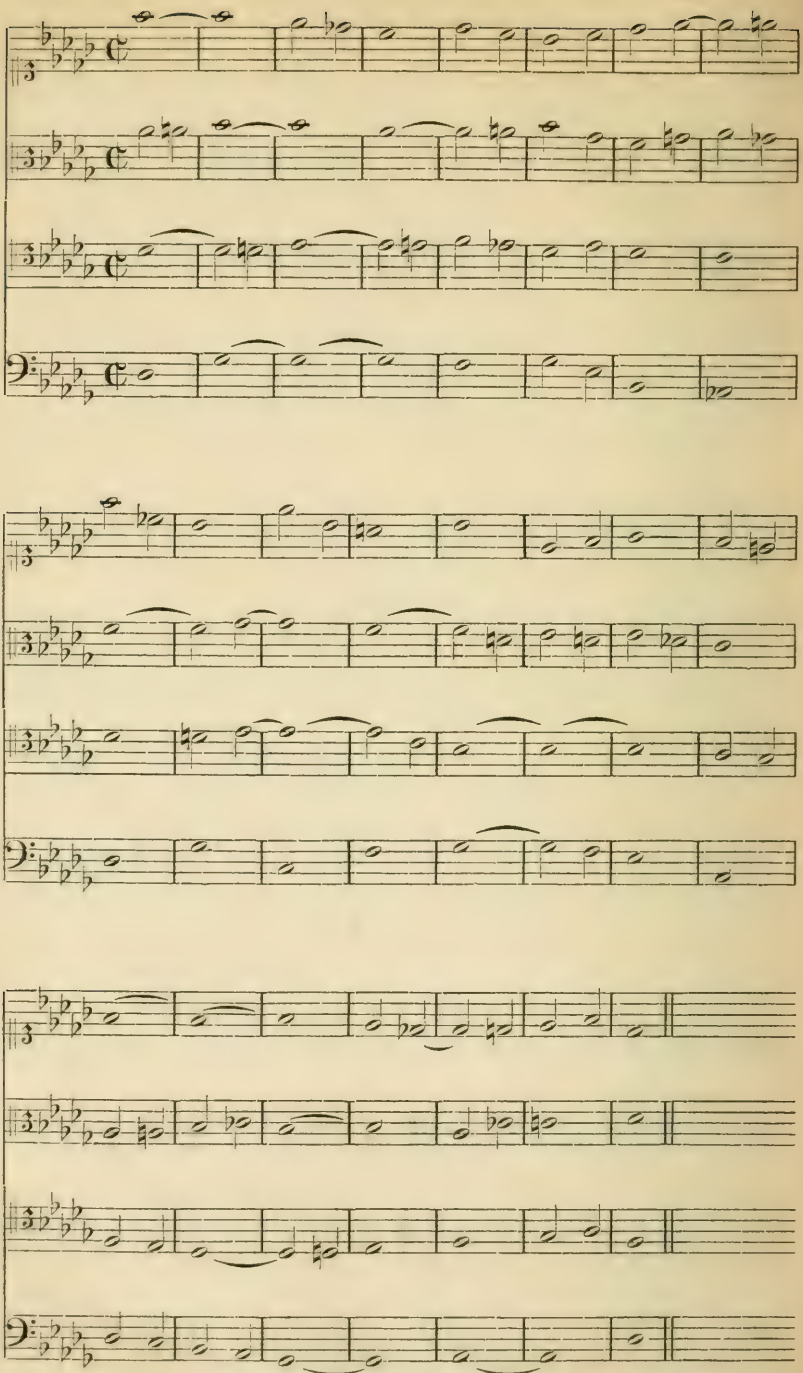




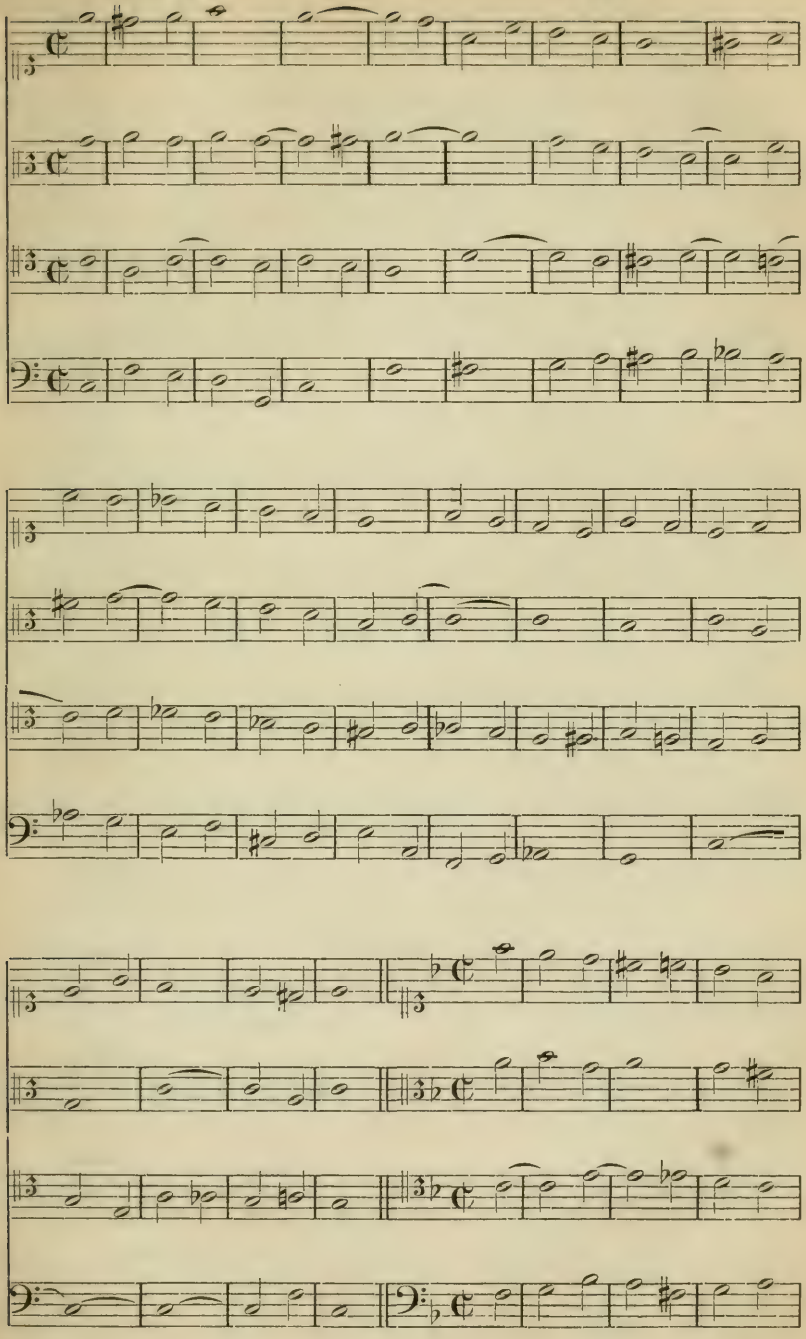
Zu § 13. | To § 13.

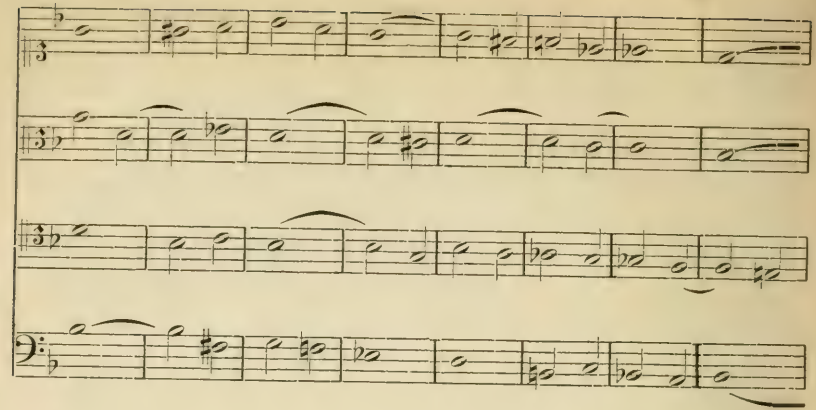


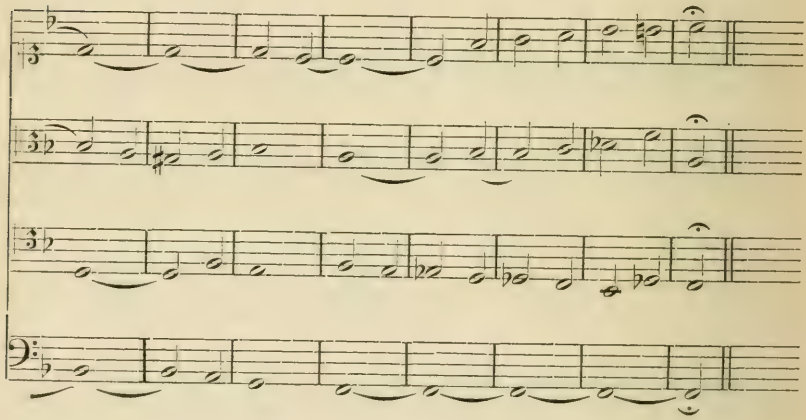




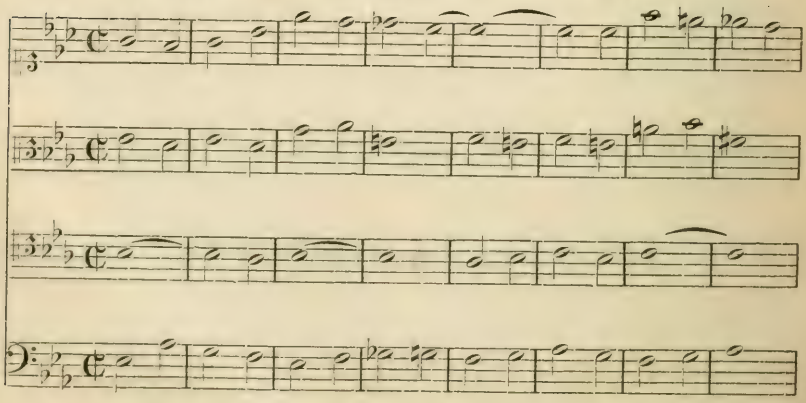
Zu § 14. | To § 14.

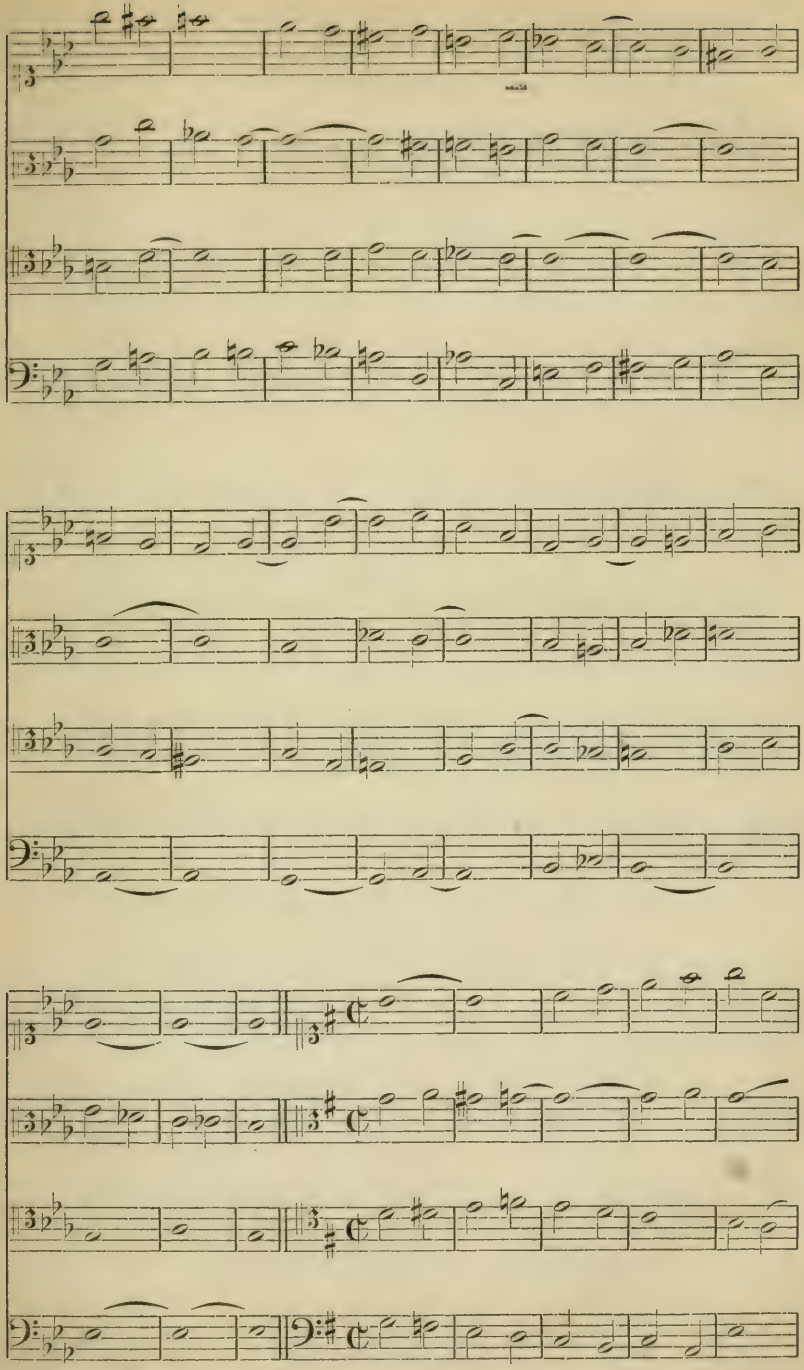


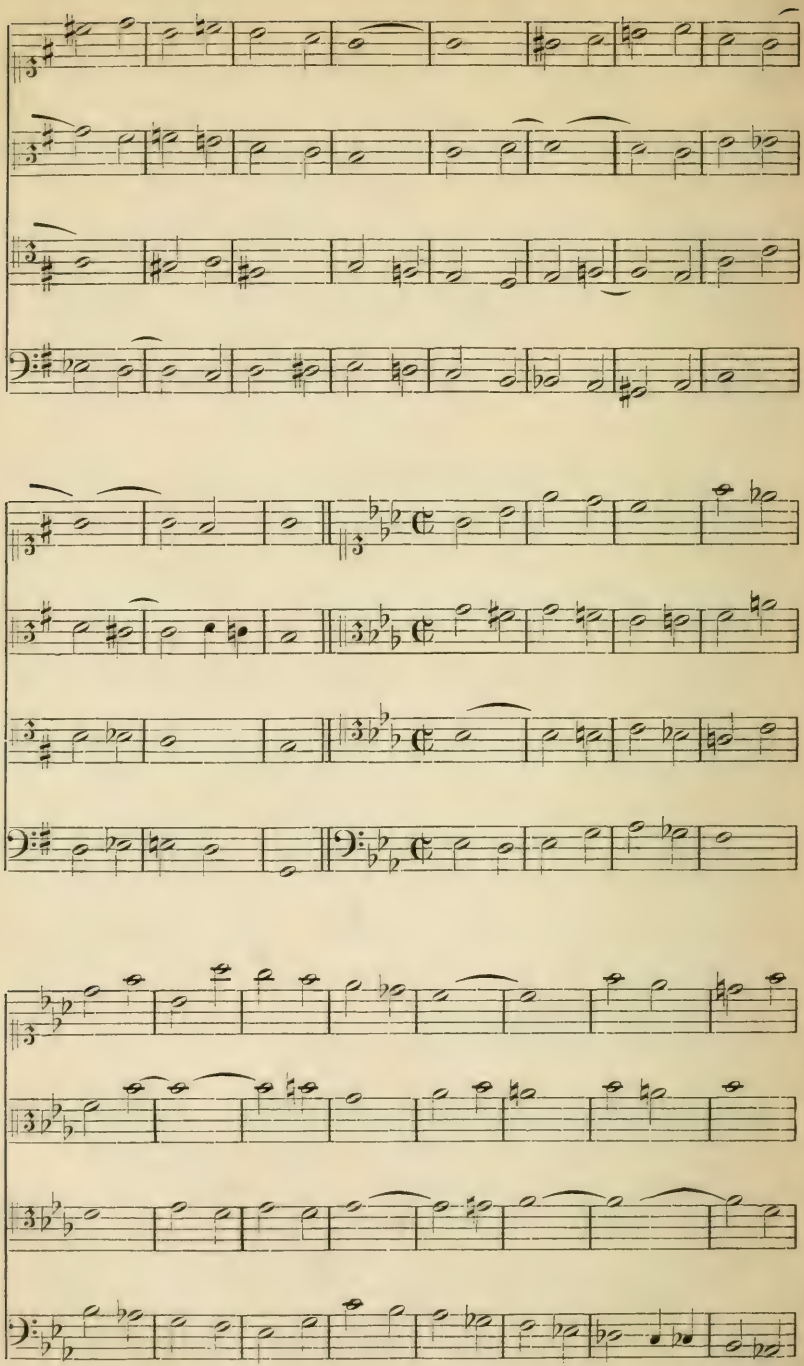


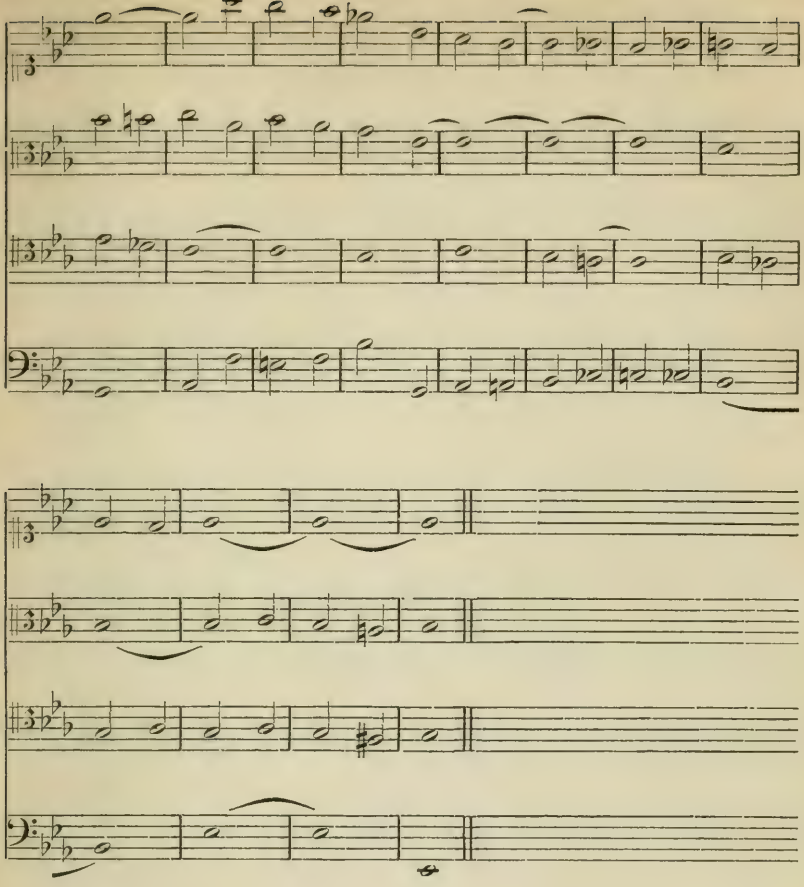


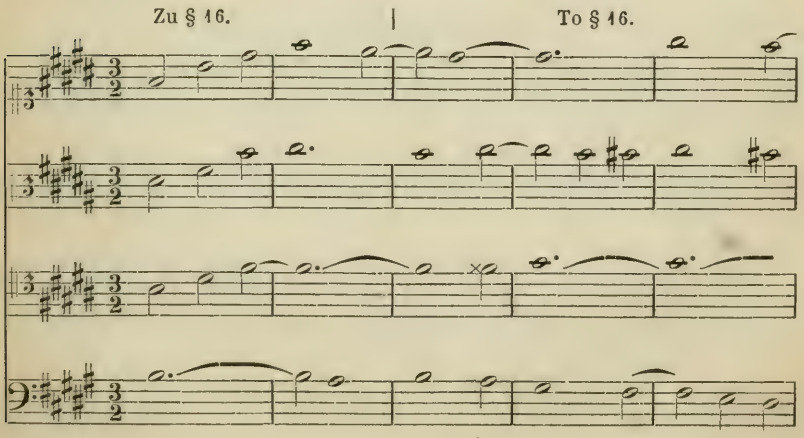
Zu § 15. | To § 15.

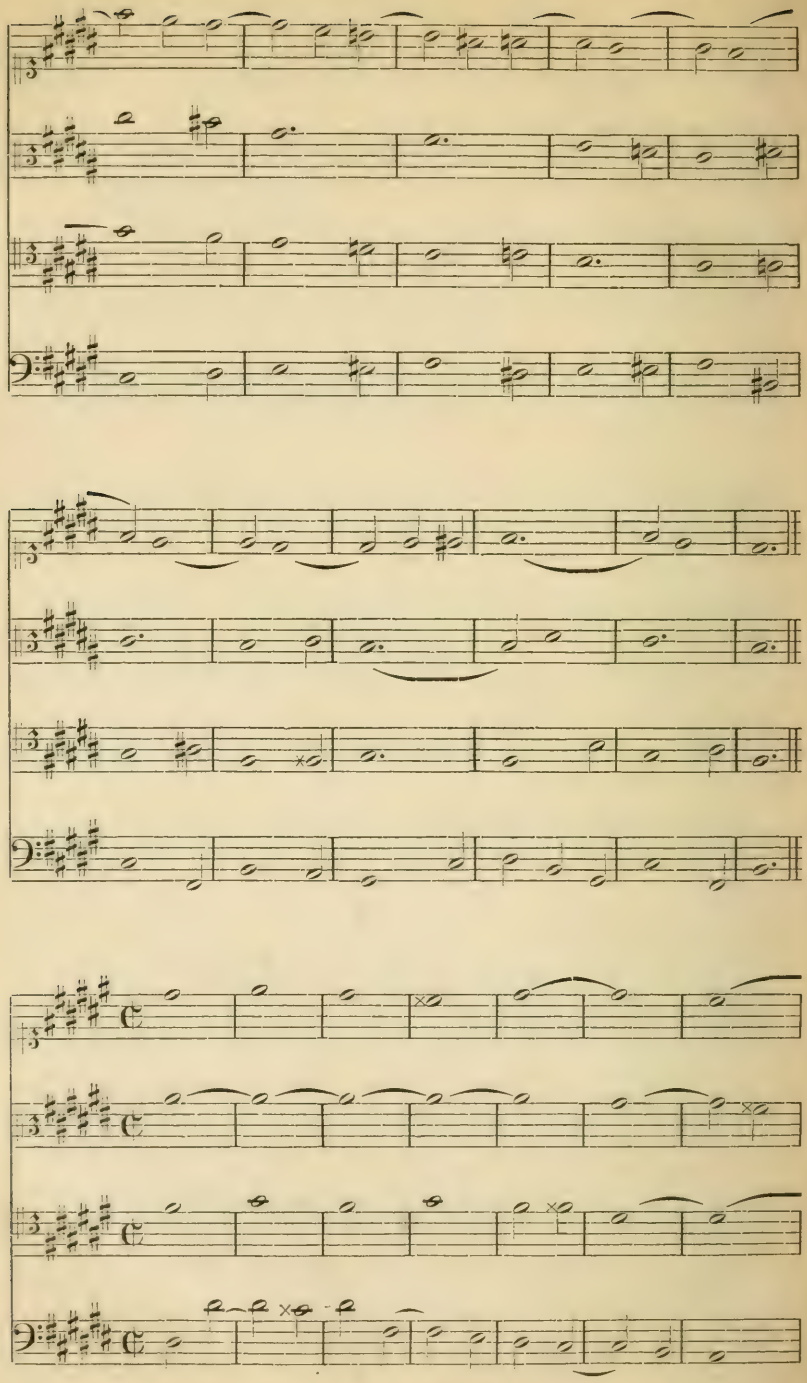


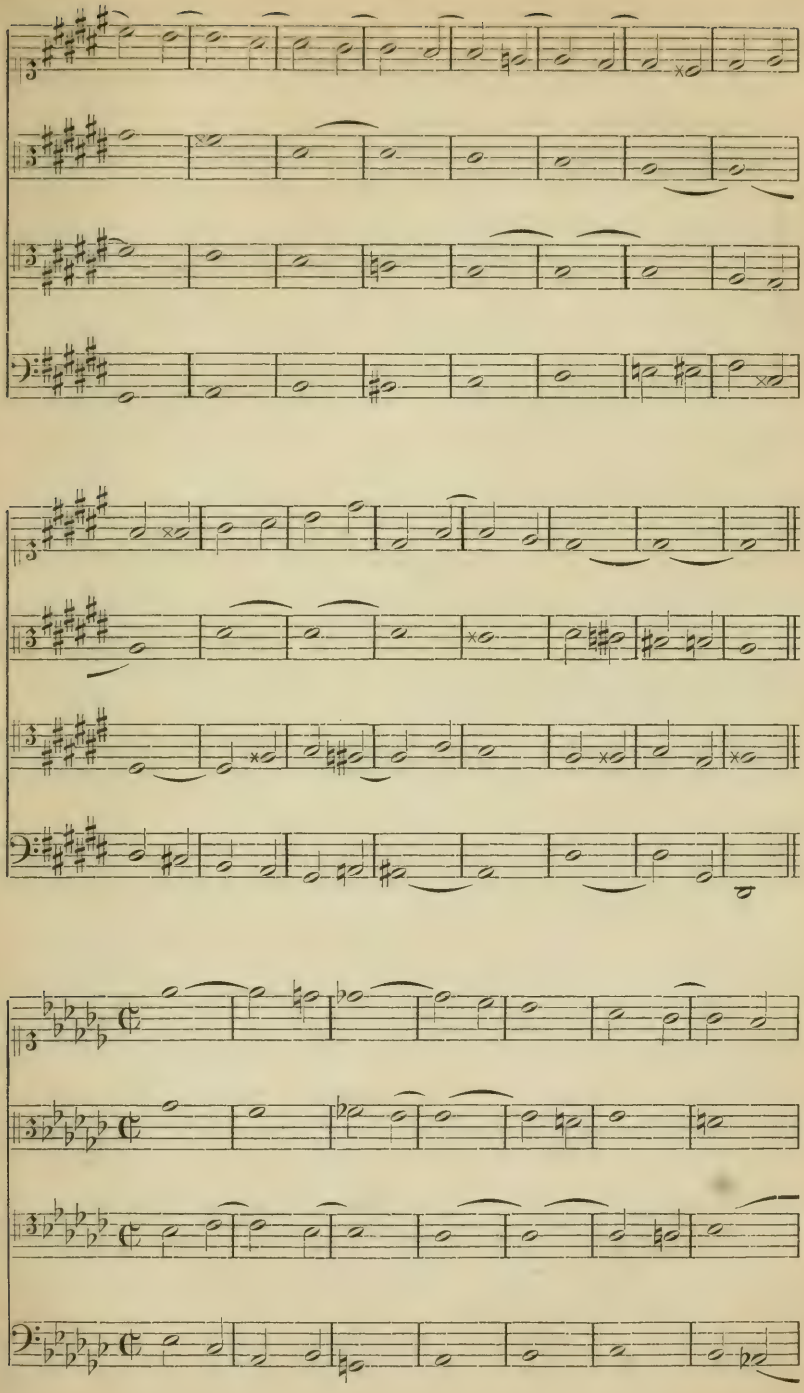


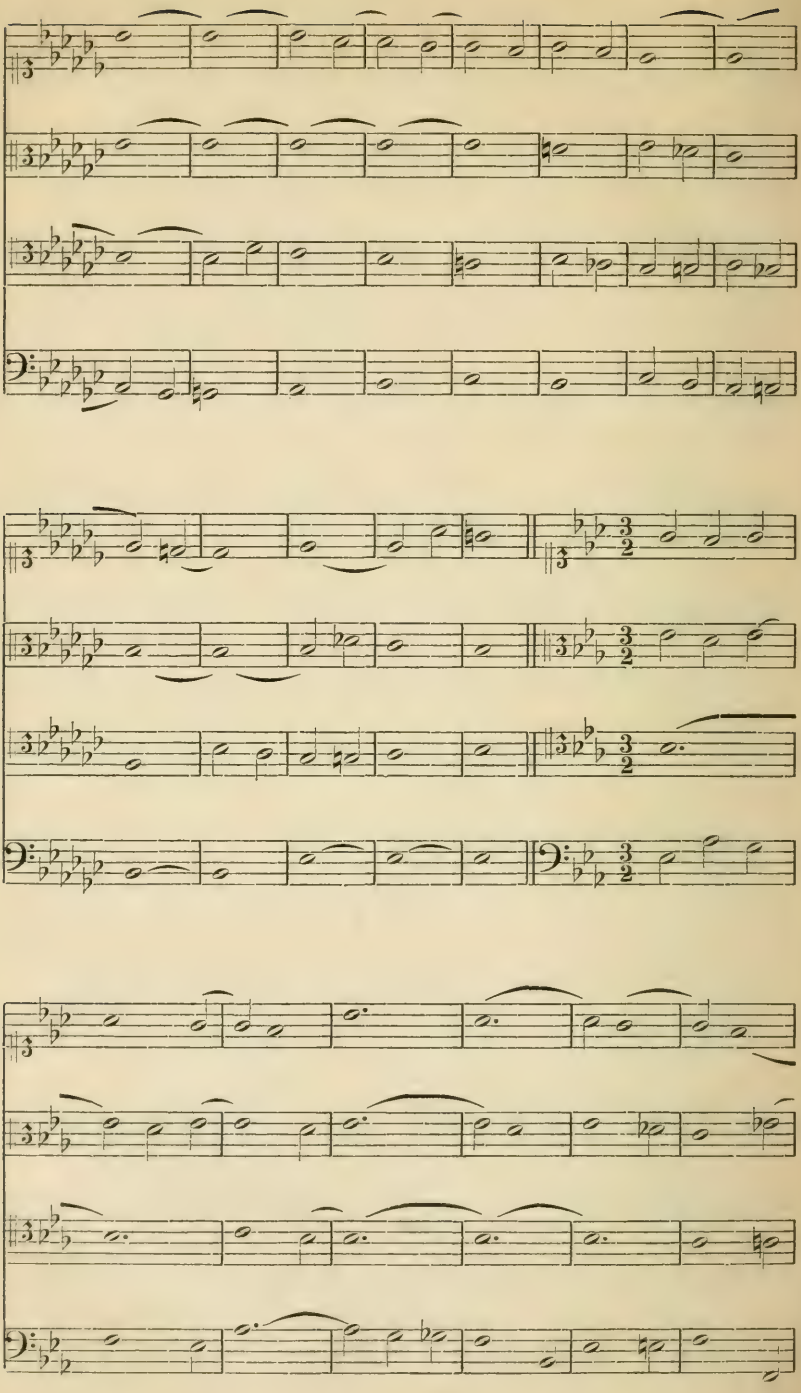


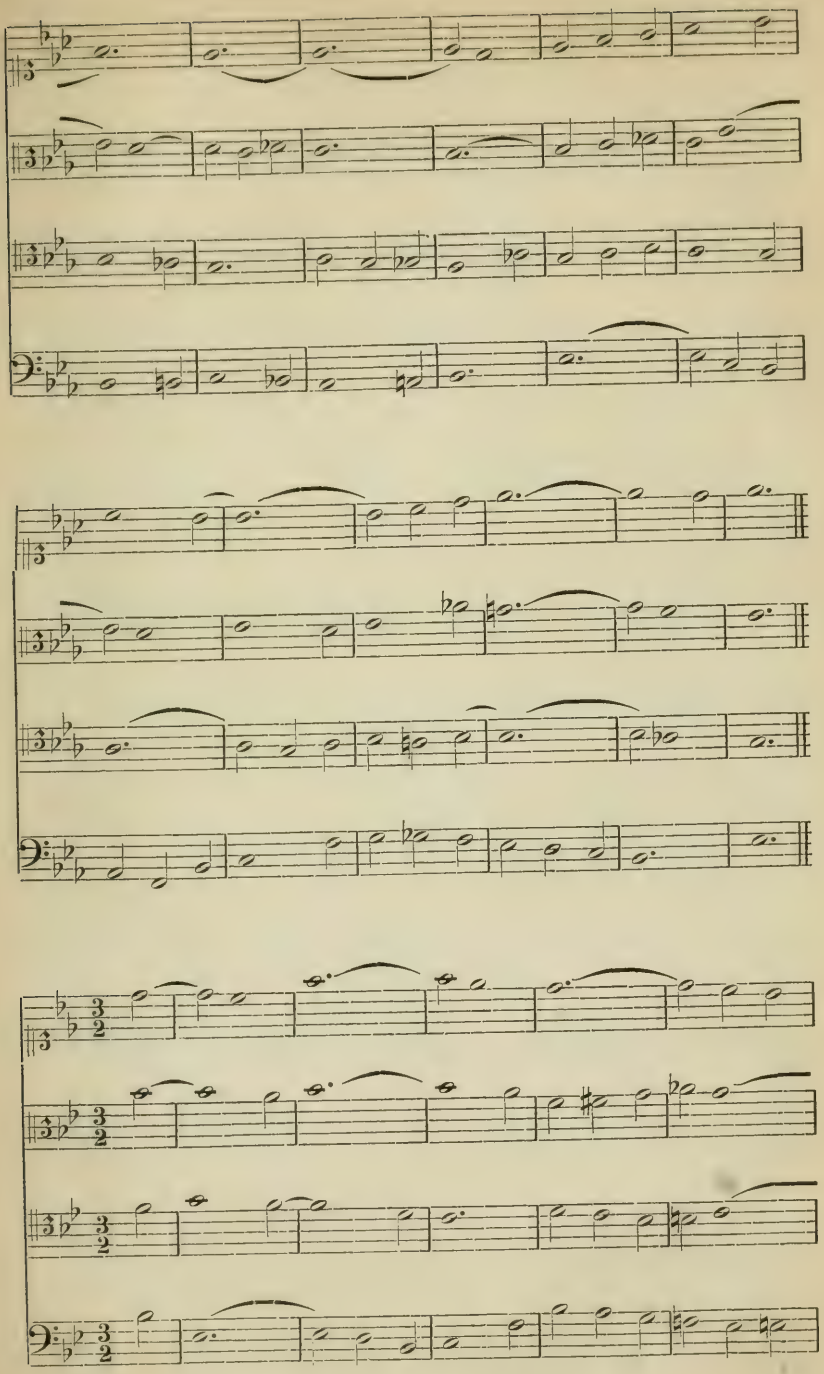


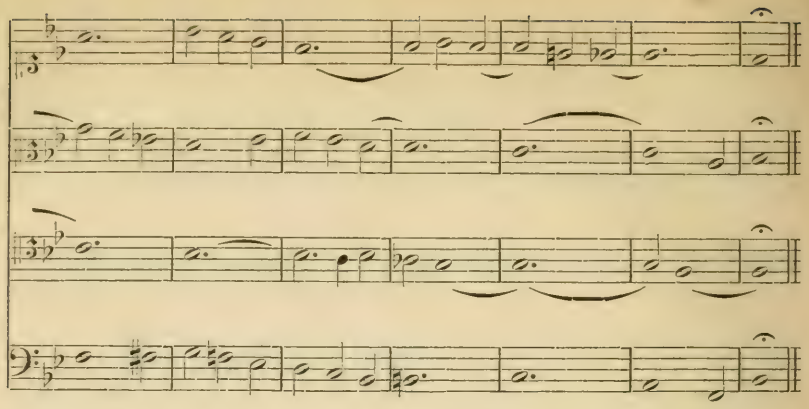

Zu § 16.
To § 16.











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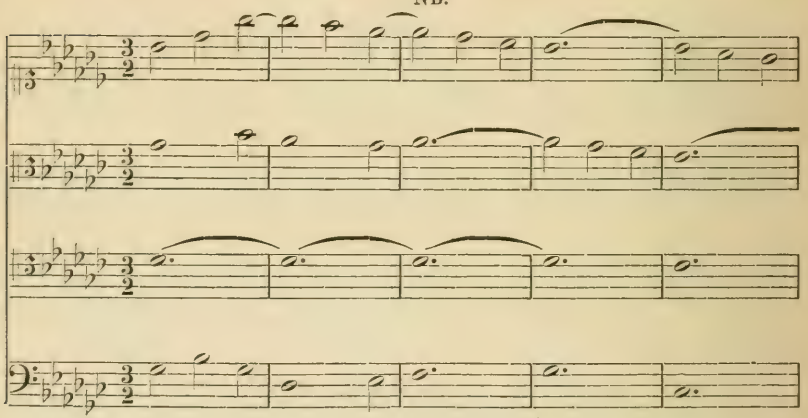
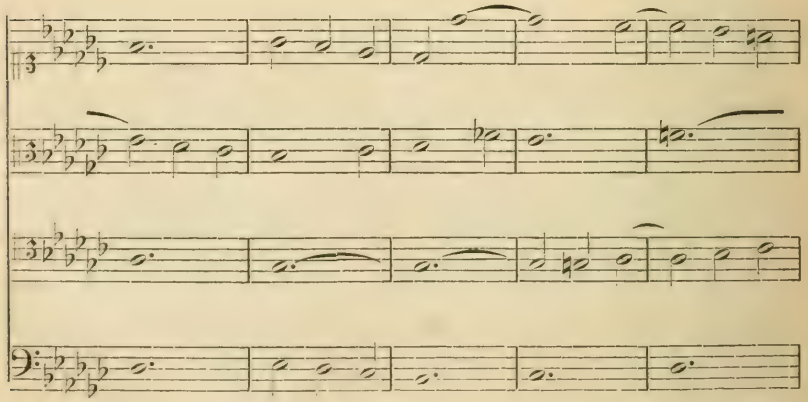
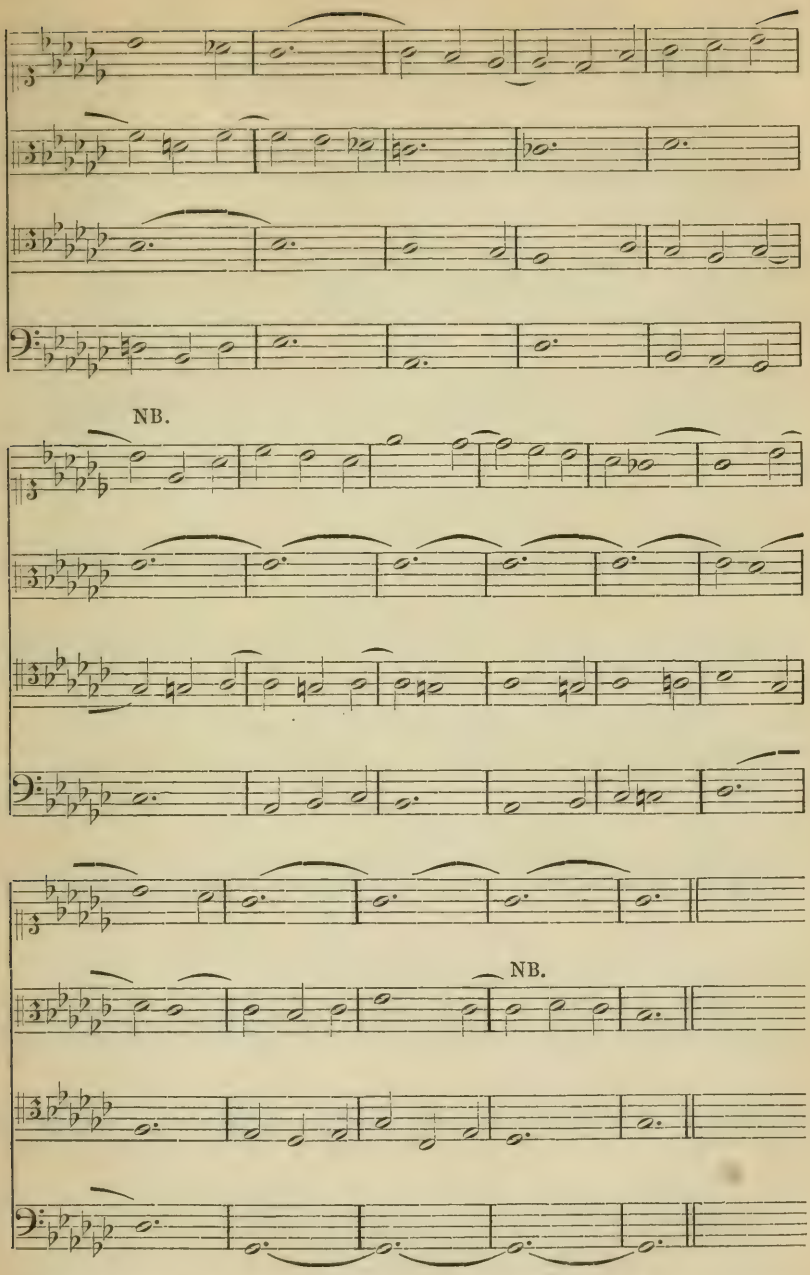




NB. Vergl. Harmonielehre § 53. Ex. 257 b, c, d.

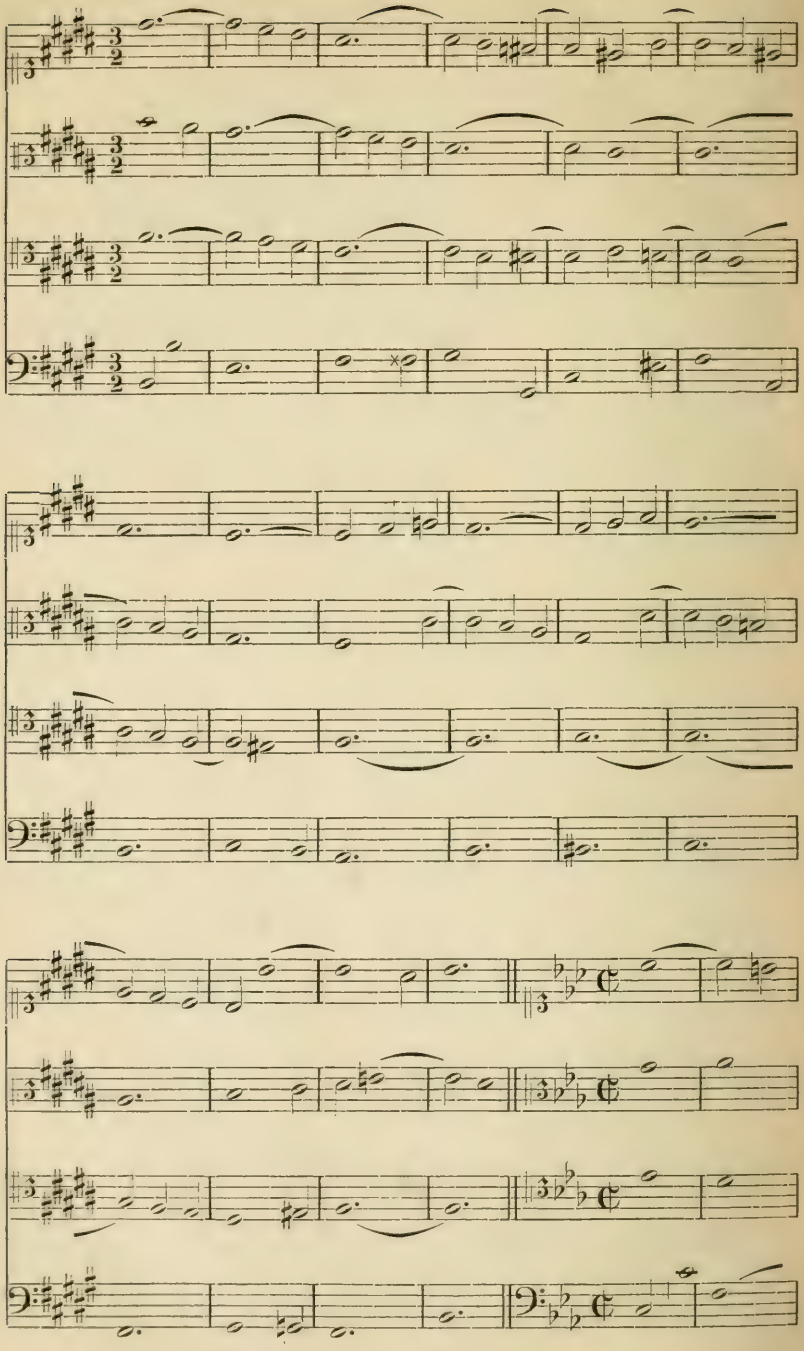
NB. Compare Manual of Harmony § 53. Ex. 257 b, c, d.

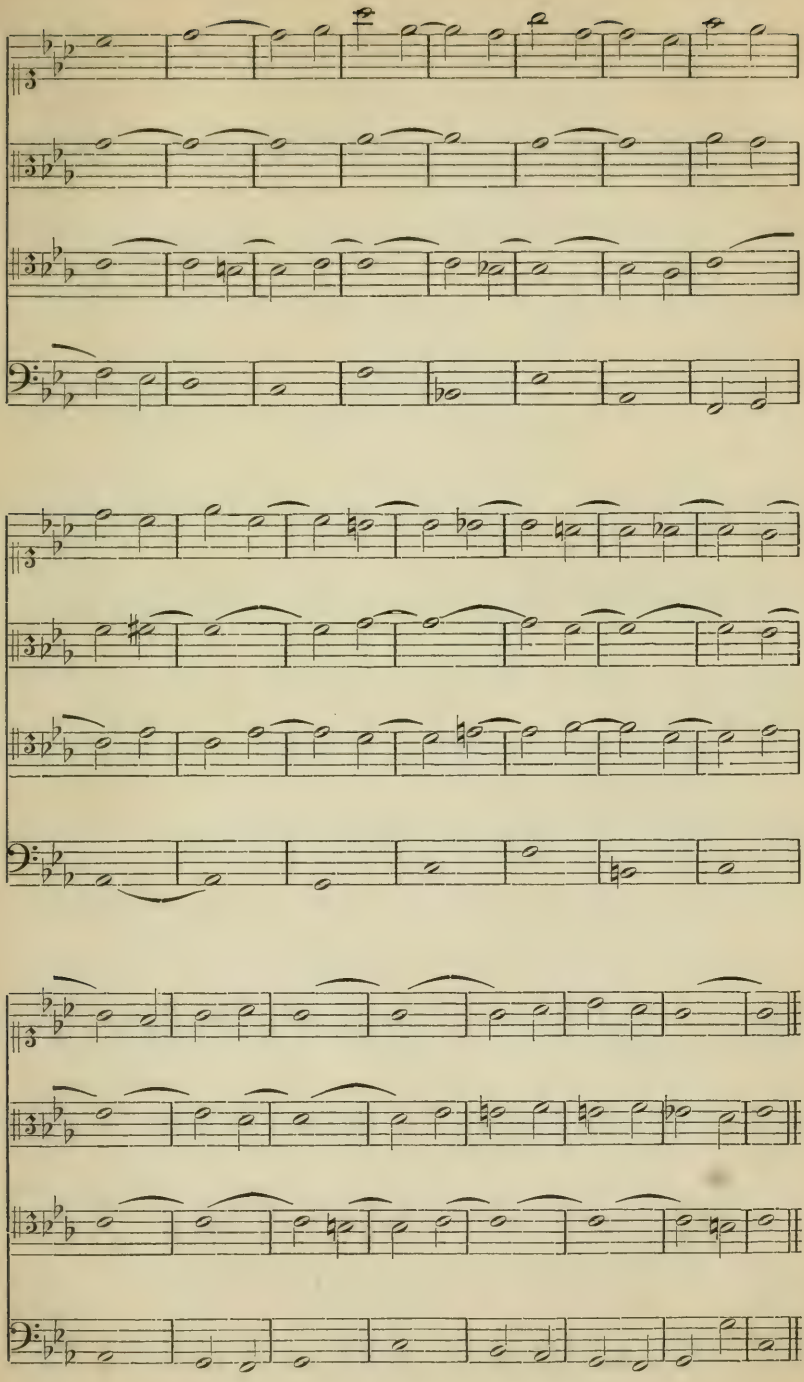


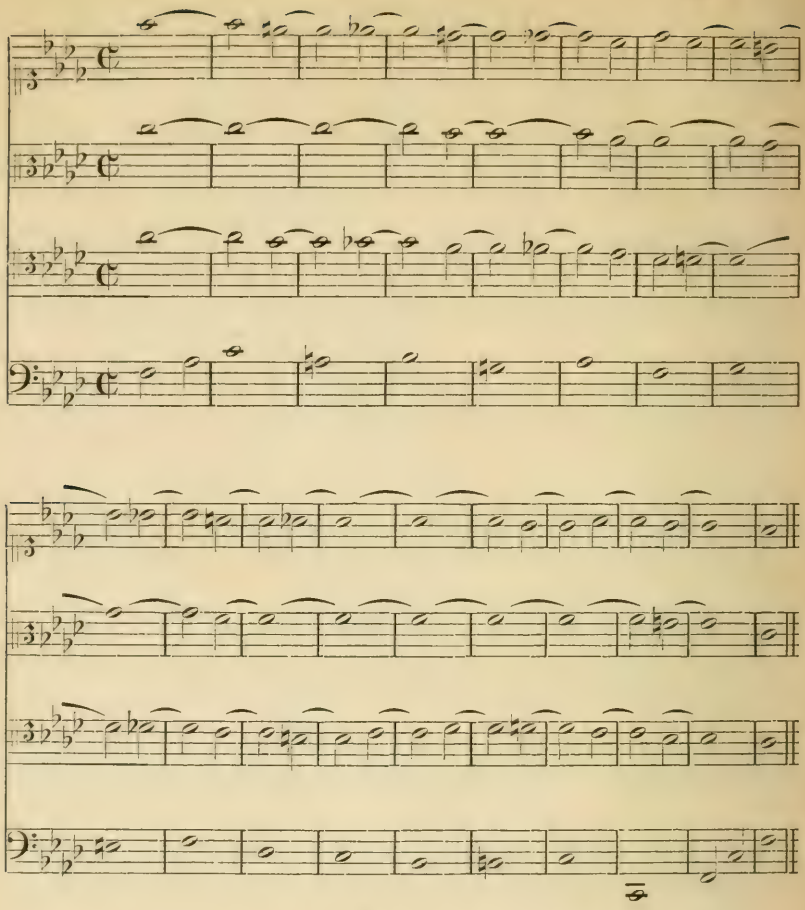
NB. Zwischen den Vorhalts- und Auflösungston können auch ein oder mehrere Töne eingeschoben werden. Vergl. Harmonielehre § 56. Ex. 289.

NB. Between the tone of suspension and the tone of resolution one or more tones may be interpolated. Compare Manual of Harmony § 56. Ex. 289.

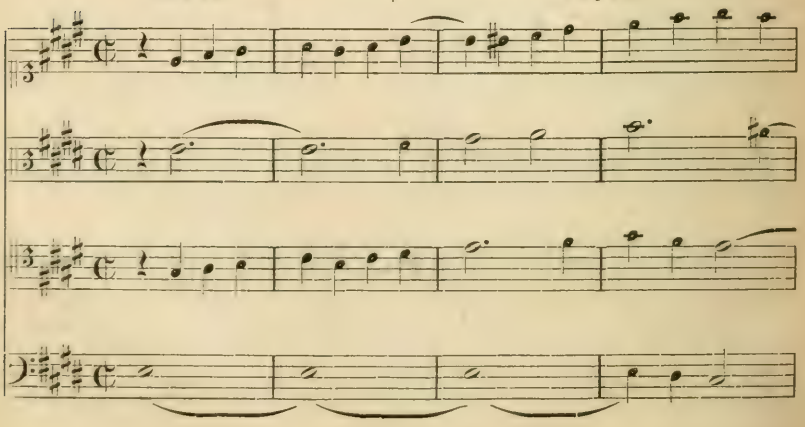
Zu § 17. | To § 17.

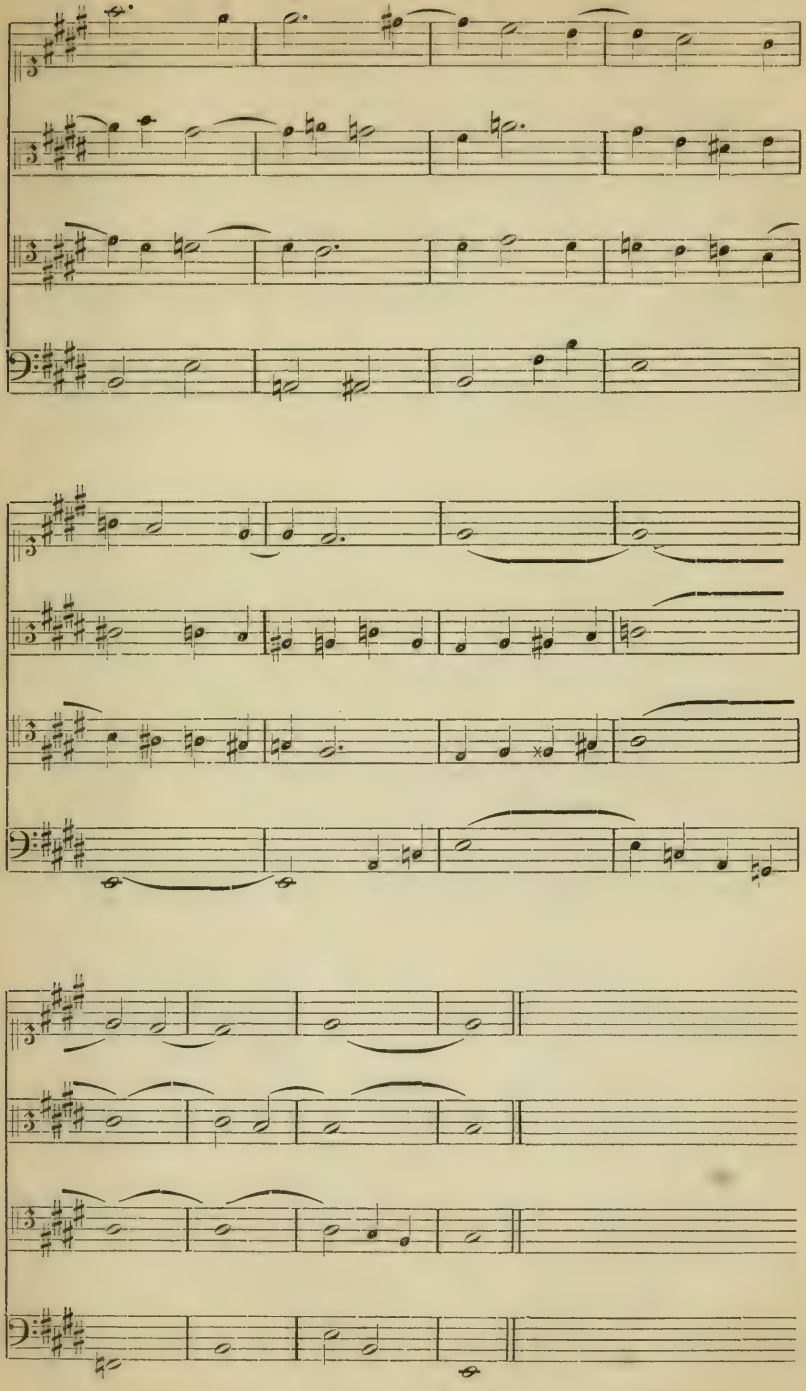




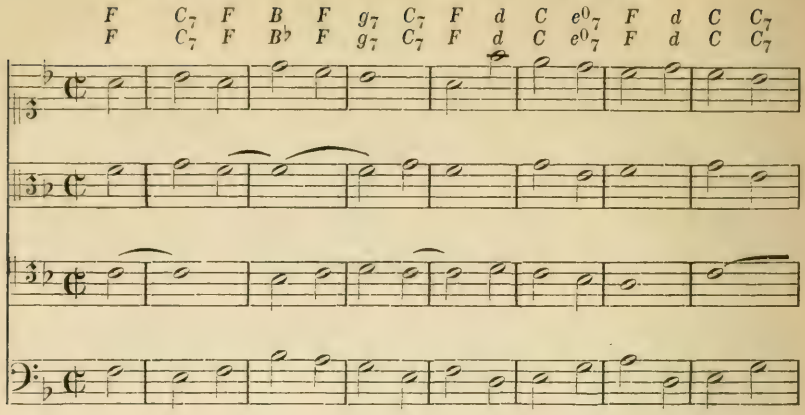


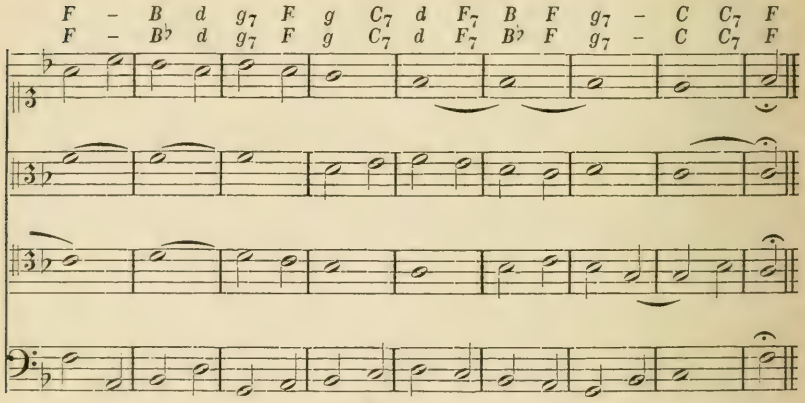
Zu § 18. | To § 18.



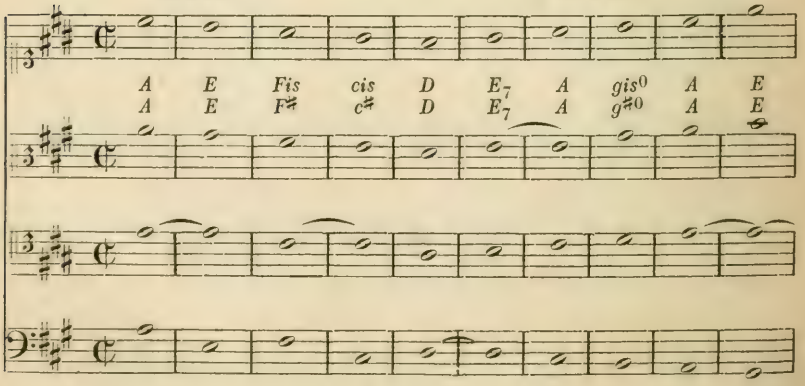


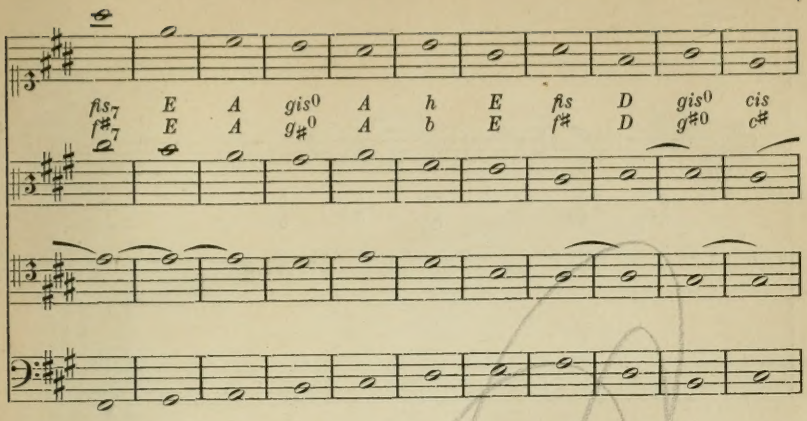
Zu § 19. | To § 19.





Zu § 20. | To § 20.

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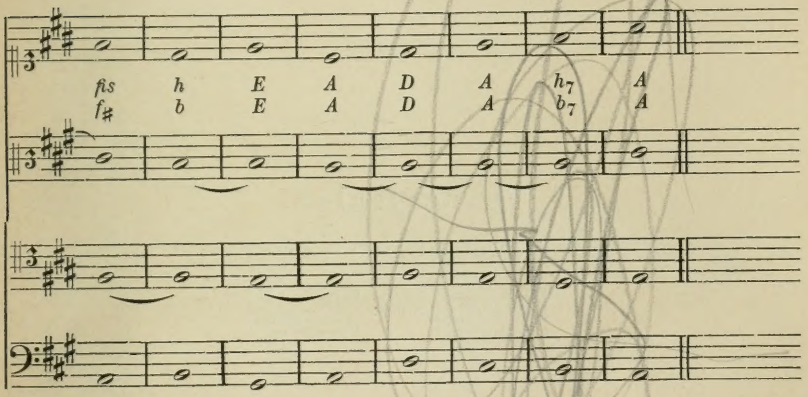
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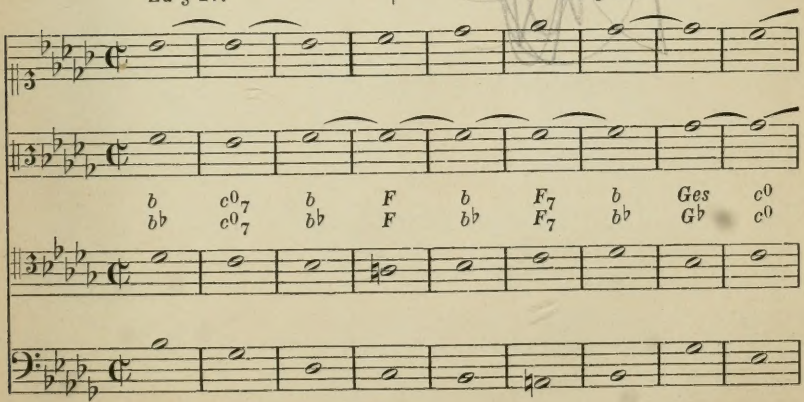
f# b E A D A b7 A

Zu § 21. | To § 21.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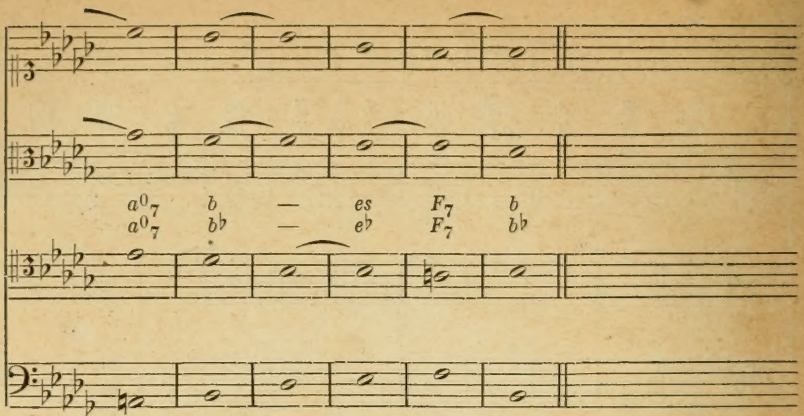

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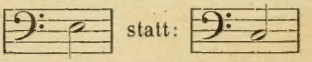

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